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A CATALOGUE

OF THE

Antiquities and Works of Art

EXHIBITED AT

IRONMONGERS' HALL, LONDON,

IN THE MONTH OF MAY, 1861.

COMPILED BY A COMMITTEE OF THE

Council of the London and Middlesex Archæological Society.

WITH NUMEROUS ILLUSTRATIONS.

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LONDON, MDCCCLXIII.

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Printers in Ordinary to Her Majesty.

1869.

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TO THE

MASTER, WARDENS, AND COURT

OF THE

WORSHIPFUL COMPANY OF IRONMONGERS,

THIS RECORD

OF

THE MAGNIFICENT COLLECTION

OF

Works of Art

EXHIBITED AT THEIR HALL, IN MAY, 1861,

IS DEDICATED,

WITH GREAT RESPECT,

BY THEIR OBEDIENT FAITHFUL SERVANT,

GEORGE RUSSELL FRENCH,

Editor.

PREFACE.

THE IRONMONGERS' COMPANY, from their first formation, and for a long time subsequently, exercised a salutary control over the Craft whence their name is derived, and from which the Members of their Guild were once entirely taken. But although this supervision has ceased, and the Court is no longer confined, from various circumstances, to individuals actually belonging to the Iron Trade, it has always had on its Livery List many persons extensively engaged in this important branch of Commerce. It was chiefly with a view to exhibit the general advancement which of late years has been made in the production of IRON, and the perfection of our present Machinery, that the Conversazione had its rise, and the original Committee of Members, appointed to carry out the design, having been augmented by the addition of gentlemen of great archæological knowledge, the scheme gradually assumed larger proportions, and this combination of intelligence and zeal resulted in the magnificent display of Antiquities and Works of Art exhibited on the evening of May 8th, 1861. The appeal for contributions was most liberally answered, and the Collection, gathered from all quarters of the kingdom, represented nearly every department of Art, from the era of the Pharaohs down to the present day.

HER MAJESTY the QUEEN most graciously condescended to grant the loan of the celebrated "Cellini Shield," with many Swords of exquisite workmanship and great historical value; his Royal Highness, the late Prince Consort, who had been pleased to express considerable interest in the contemplated entertainment, sent a valuable Painting from Buckingham Palace; a noble English Duke, and a princely member of the House of Orleans, contributed largely from their museums; others, noblemen and gentlemen, well known as Collectors of art-treasures, furnished specimens with a liberal hand, and many of the Corporations, some of them from a great distance, came forward in a loving spirit of brotherly fellowship.

The Ironmongers' Company were well supported by their own Members. The Museum of the late Mr. Felix Slade, now by his munificent bequest the property of the Nation, contributed some of its matchless treasures of Ancient Glass, and, by way of comparison, the Messrs. Apsley

(late) and Frederick Pellatt exhibited some beautiful examples of modern fictile ware. The Pictures, with very few exceptions, were the property of Members of the Company, and from the same source were derived several fine Models, most of the Iron specimens, a great proportion of the Armour, and many rare Books, Manuscripts, and Engravings.

On the evening of the 8th of May, 1861, the Hall was opened for the reception of Visitors, and upwards of six hundred persons, ladies and gentlemen, were admitted to an intellectual treat, which has seldom been surpassed, and which was pronounced, by the Journals of the time, to be "a most brilliant success." Here were seen—"Jewels, of rich and exquisite form, their value great;"—"Antiquities of hammer'd steel;"—and "bruisèd arms hung up for monuments;"—recalling the glories of England's warlike Kings, by whom they had been borne, while other objects carried the thoughts of the spectator back to the haughty Becket and the imperious Wolsey; to "the hard-ruled" Henry and his six Queens; to the stately Tudor Elizabeth and her beautiful and hapless captive-cousin; to the myriad-minded SHAKSPEARE; the graceful Raleigh; the gallant Blake; the Martyr-King and his stern rival; to the fiery Rupert and victorious Marlborough, and a host of England's Worthies, terminating with her immortal Nelson and Wellington.

Whilst much which was rich and rare was culled from the Tombs of Egypt, from the buried Cities of Etruria, from the graceful artist-gems of Greece and Rome, from the not less interesting relics of Anglo-Saxon times; whilst the sideboards were—

"Ponderous with gold and plate of pride,"

the original object of the entertainment was not neglected, and "brave Iron" was well represented in the many and varied forms to which, of all metals, it is capable of being applied, whether seen in the weighty anchor, or the massive chain-bar with which to span a mighty river; in the plated "Warrior," or in caskets worthy to have held HOMER'S Poems; in the gorgeously enriched locks and keys, fit for princes' chambers, and in numerous examples of domestic implements.

In order to gratify the largest number of their friends, consistent with an early return of the valuable contributions to their respective owners, the Ironmongers' Company kept open the Exhibition on the mornings of the 9th, 10th, and 11th of May, during which time many thousands of visitors were admitted. On the morning of the 11th, His Royal Highness, the late Prince Consort, accompanied by the Hon. Alexander Gordon, honoured the Company, by appointment, with a private visit, and was pleased to subscribe his name in their Court Book.

In order to preserve a lasting record of an Exhibition so excellent in design, and so

triumphantly carried out, no less than to serve as a guide for those who might be induced to follow such a praiseworthy example, some Members of the London and Middlesex Archæological Society undertook to describe the Works of Art, which had been collected, in a Catalogue to be printed by subscription, and issued only for private circulation. This proposal was made after the dispersion of the Collection, and the delay which has taken place in completing the Task is to be ascribed, in part, to the fact that almost all the articles had to be inspected again for a proper description, and also partly from the great number of Illustrations considered necessary to give a worthy idea of the variety of objects displayed; all this has occupied much time, but it is hoped that the Subscribers will feel that their patience is rewarded in the accomplishment of an arduous labour, in which the Editor feels bound to state that he has for some time past, and to the end, had the assistance of one only of the original compilers, namely, Mr. Charles Baily, whose great knowledge in many departments of Archæology has been of inestimable value, and his friendly co-operation in the descriptions has been seconded by the admirable productions of his pencil, aided by those of Mr. John Franklin, and their truthful drawings have been faithfully expressed in the wood by such artist-engravers as Messrs. Leighton, Linton, Sachs, Utting, and Walmsley.

The very satisfactory manner in which the Catalogue is printed by Messrs. Harrison and Sons demands acknowledgment; the type was expressly cast for the letter-press, and the Illustrations have been "brought up" with a care which will be appreciated by all who know how much the effect of the engraver's skill depends upon the attention with which the blocks are worked off.

Lastly, the Editor has had the opportunity of proving his love and devotion to the ancient Corporation with which he is connected by hereditary and official ties, at the sacrifice, it is true, of much time and substance, but in the hope that his exertions have resulted in a Record not unworthy of the admirable Art-Collection, or of the munificent Company by which it was exhibited.

GEORGE RUSSELL FRENCH,
Editor.

7, Powis Place,
Great Ormond Street, W.C.,
August, 1869.

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A CATALOGUE

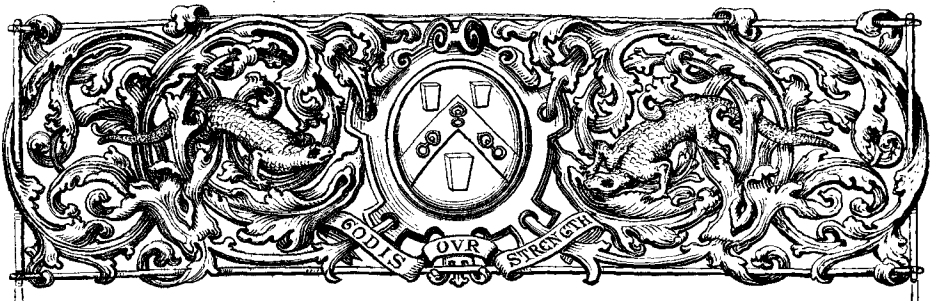
OF THE

ANTIQUITIES and WORKS of ART,

EXHIBITED AT

IRONMONGERS' HALL.

VETERANO (the Antiquary).—"What use! Did not the Seigniory build a state chamber for Antiquities? and 'tis the best thing that e'er they did: they are the registers, the chronicles of the age they were made in, and speak the truth of history better than a hundred of your printed commentaries."—*Act* ii, *Sc.* 1. (From THE ANTIQUARY, *a Play*, by SHAKERLY MARMION, 1641.)



A LIST

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OF THE

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In May, 1861.

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A CATALOGUE

OF THE

Antiquities and Works of Art,

EXHIBITED AT

Ironmongers' Hall, London.

IRON AND IRONWORK.

ALL the metals IRON is by far the most abundant, and the most important to man. It exists largely and in various combinations in every quarter of the globe, but is nowhere found, as are some of the metals, in a state of sufficient purity to be available without considerable modification and the aid of fuel. Large masses of nearly pure iron have been discovered on the surface of the earth in Siberia, South America, &c., but these are all supposed to be of meteoric origin. Iron is, nevertheless, produced at a less cost than any other metal. It presents, too, the special property of convertibility into three different states, each of very great utility, viz., pure or malleable iron; iron combined with a small quantity of carbon, as steel; and, when it contains a larger proportion of carbon, as cast iron. Although the ores of iron are found in immense deposits in the United Kingdom, yet it is not so much this circumstance as the near co-existence of coal well adapted for smelting, and generally also of limestone for a flux, that gives our country a paramount advantage over, perhaps, all others, in the economical production of this metal. Much, no doubt, is also due to the aptitude of the climate for the needful operations on the great scale, and to the vigour and industry of the race.

The manufacture of iron in this country has been practised from a very early period. According to SCRIVENER'S *History of the Iron Trade*, immense beds of cinders from Roman forges

exist in the Forest of Dean. In 1762, he says, a coin of Antoninus Pius, and a piece of Roman earthenware ornamented with greyhounds, hares, &c., were discovered under a large bed of cinders, about four miles north of Bolston.

In Yorkshire, Roman coins have been found associated with cinders, and many places in the country of the Silures have been supposed to be sites of Roman iron works, as Monmouth, Hadnock, Keven Pwlldw, &c.

There are considerable remains of the Romans found in some of the extinct ironworks of Sussex and Somersetshire.

The following antiquities of this kind, exhibited by the REV. EDWARD TURNER, at Ironmongers' Hall, were found among the scoriæ of the old ironworks at Oldland, in Maresfield, Sussex, viz., fragments of Roman pottery, both Samian and coarse, some of the former enriched with figures, foliage, and well-known Roman mouldings. The man in Fig. 3 appears to be throwing the

FIG. 1.

FIG. 2.

FIG. 3.

discus, a common Roman game; on another, Fig. 1, is a peculiar Roman ornament, supposed to represent the ivy-leaf. Several fragments bear the potters' marks or stamps, particularly **OF.MIRAVI** and **IVAN** or **IVANI.** The coarse vessels, *mortaria*, have sometimes the potters' names on the rim. Also coins of Hadrian, Aurelian, Vespasian, &c.; a fragment of a signet ring with enamel, fragments of fibulæ, and a pin. The following Roman antiquities, from the same locality, were exhibited by M. A. LOWER, ESQ., F.S.A.:—Eight first and second brass coins, ranging from Nero

to Dioclesian (A.D. 54–286); two bronze fibulæ; a miniature bust of a divinity (Neptune?), 1¼ inch high; a small ligula, somewhat less than an ordinary salt-spoon, an implement (Fig. 4) of hard whitish metal, probably a stylus; and a small bar of iron, perhaps the beam of a balance. This bed of scoriæ covers many acres, it is from two to six feet thick, and is used to repair the roads in this district. Many of these Roman antiquities were found at the bottom of a hole, dug through the bed of scoriæ, several feet into the natural soil beneath, and which appeared to be a grave; the cavity had been filled up entirely with cinders. Roman coins, pottery, &c., have been found among the scoriæ of the ironworks at Sedlescombe, Westfield, Chiddingly, &c.

The manufacture of iron in Sussex, whether carried on continuously from Roman times or not, became very considerable during the latter middle ages; and it is a well ascertained fact, that the first cannon *cast* in England was produced in Sussex, by Ralph Hogge, of Buxted, in the year 1543. Even down to the last century, Sussex ranked amongst the principal seats of the iron trade. The balustrades around St. Paul's Cathedral were cast at Lamberhurst. They weighed, including the seven gates, more than 200 tons, and cost, according to an account yet preserved, the sum of £11,202 0*s.* 6*d.*

FIG. 4.

The reason of the discontinuance of the manufacture was not a scarcity of iron ore, which is still abundant throughout the Weald, but the failure of wood fuel, which rendered it impossible for the Sussex ironmasters to compete with those of the northern and western districts, where iron ore and pit-coal are found in close proximity. The history of the Sussex iron trade is detailed in the *Sussex Archæological Collections*, Vol. II, pp. 170 et seq.

The performances of our forefathers in this district were not inferior to our own, excepting in large work, which they had not the means of executing, and, as is frequently the case, with a moderate demand and competition, the quality was for the most part superior. Examples of some excellent productions of ancient date were exhibited at the Conversazione.

It is only in comparatively late times, after the appliance of coal to the smelting of the ore, that the make of iron has reached the vast extent exhibited in England. At the close of the last century it was about 50,000 tons per annum, being less than the import, and with an export quite insignificant. The introduction of the steam-engine now gave an impetus to the production, and in a few years it rose to 200,000 tons. In 1820 it was about half a million tons, and has so rapidly increased since, that it is at present estimated at no less than four million tons per annum. The advent of the railway, with the use of iron in shipbuilding, bridges, and other large structures, has of late greatly stimulated the production.

It is worth a passing notice to observe, that at about the period of the institution of the Ironmongers' Company the export of iron was prohibited. It need hardly be added, that in its various conditions it now forms no small portion of our commerce.

It has been surmised that so vast a draught upon our natural store, involving the annual extraction of perhaps twenty millions of tons of ore, must at no very distant period lead to its exhaustion, or at least to a greatly increased cost in its obtainment. But this is not so, since in a single district of Yorkshire there have been lately discovered deposits of excellent ore, sufficient

alone to meet the entire present demand for several centuries; and it is only respecting the supply of coal, expended at the same time so largely for other purposes, that such apprehensions need, if at all, be entertained.

The quaint FULLER, deploring the destruction of the timber trees of Sussex to supply fuel for the iron furnaces, says, in a prophetic spirit, "But it is to be hoped that a way may be found out to *charke seacole* in such manner as to render it usefull for the making of iron."—*Worthies, Sussex.*

"Iron, farre more worth than Tagus' Golden Sand."—DECKER.

FIVE SPECIMENS of IRON ORE, from South Staffordshire:—

"Bines Stone," lean, but of excellent quality.
"Pens Stone," superior quality and yield of metal, but the mine nearly exhausted.
"Grubbing," a capital stone, rich in quality.
"Ten-foot Stone," good quality.
"Broode Stone," good in yield and quality.

All these are found in a clay matrix or shale, and taken from the shaft at different depths, at "Leys" Ironworks, near Stourbridge.

SPECIMENS and FLAT, SQUARE, and ROUND BARS of HOOPS, known in the market by the following brands:—

H.B. Crown.	Best Best. H.B.
Best H.B. Phœnix.	Charcoal.

Manufactured at the "Leys" Ironworks, near Stourbridge.

Exhibited by JOHN NICHOLL, F.S.A., *&c., Member.*

A PIG of IRON, marked CCBZ. This iron is made at the "Forssjo" Ironworks, in the province of Sodermanland (Sodermania), Sweden, belonging to the Baron C. J. Bonde, Grand Chamberlain to the King of Sweden. The mines belong to the same estate, and the ore is broken near the blast furnace. The strength of the ore is about 35 to 40 per cent.

The pig-iron is smelted entirely with wood charcoal, and the manufacture is according to the old blast furnace. The qualities of the iron are, being *soft*, and what is called "kindly to work" *(valartad*, really, *good-natured)*, and, therefore, preferred to pig-iron from Norberg, Kopparberg, and Garpenberg; as being also cleaner, purer, and less mixed with sulphur and copper. From the ore it is made into pigs, and then converted into bars. It was shipped from the port of Norrköping, on the east coast of Sweden.

Exhibited by LAWRENCE ENGSTRÖM, *per* STEPHEN WILLIAM SILVER, *Member.*

SPECIMENS of IRON, manufactured from SCRAP, at the "King and Queen" Ironworks, Rotherhithe, London.

Several rolled bars, treated to illustrate the effect of breakage by different modes, showing on the same bar both a fibrous and granulated texture. Also the capability of torsion, exhibiting the toughness of the metal, and the result of fracture by tension, showing how the section of the bar is reduced at the breaking place, in this instance nearly one-half.

Exhibited by THOMAS HOWARD, *Member.*

SPECIMENS of WROUGHT IRON WORK:—

A JOIST, 8¾ inches deep, weight 67lbs. per yard.

A longitudinal SLEEPER, used on railways in the place of timber, rolled in lengths of 20 feet, weight about 76lbs. per yard.

A JOINT CHAIR, for flat base rail, used principally in America.

BARLOW'S PATENT RAIL and JOINT PLATE, laid on ballast, without wood.

STREET RAIL, as used in America, and recently introduced into this country.

SPECIMEN of ANGLE IRON, used in the construction of iron frigates.

SPECIMEN of HEMATITE IRON ORE, from the Whitehaven district, yielding 65 per cent. of metallic iron.

SPECIMEN of IRON ORE, from the neighbourhood of Llantrissant, South Wales, recently discovered.

SPECIMEN of HALF-SMELTED ORE, from the same place, supposed to have been worked at a very early period.

Exhibited by the RHYMNEY IRON COMPANY.

A CAST-IRON CHIMNEY BACK, of the old manufacture of the Weald of Sussex, time of Charles I. It displays the Royal arms within the garter and motto, and is ensigned with a Royal crown between the letters **C. R.** on the cap of estate; between the coronet and the arches of the crown are the letters **N. I.** of large size, possibly the initials of the artificer. There are the usual supporters, and the motto **DIEU ET MON DROIT.** In the dexter angle, between the scroll inscribed with the motto and the garter, are the letters **I. L.** The design, although in rather low relief, is good: the dimensions are—width, 21¾ inches; height, including a semi-circular head on the upper side, 23 inches; diameter of the semi-circle, 14¼ inches; thickness, 1⅛ inch. It resembles the chimney-back at Chailey, Sussex, attributed to the time of Edward VI., and another at Sutton Hurst.—See *Sussex Archæological Collections*, Vol. II., pp. 189, 217.

This chimney-back was obtained from an old house in the neighbourhood of Reigate, with two andirons, of which the older precisely resembles one at Godington, Kent, figured in SHAW'S *Specimens of Ancient Furniture*, plate 54, and assigned to the time of Henry VIII. It bears an

escutcheon, charged with the sacred monogram **I. H. S.** The other, of inferior workmanship, is ornamented with an escutcheon charged with the date 1644, and the initials **I. M.**

There were considerable iron works near Crawley, on the border of St. Leonard's Forest, where possibly these relics of the olden time were cast.

Exhibited by ALBERT WAY, M.A., F.S.A.

FAC-SIMILES of Inscriptions on TWO CAST-IRON SLABS lying outside the west door of West Hoathly Church, Sussex:—

No. 1.

HERE · LYETH · BVRED · THE · BODIE · OF · RICHARD · INFELD · GENTLEMAN · WHO · DEPARTED · HIS · LYFE · THE · II · DAY · OF SEPTEMBER · ANO · DOM · 1619 · AGED · 51 · YIERES ·

This inscription is written round the four sides of the slab.

No. 2.

HERE · LYETH · THE · BODY · OF · RICHARD · INFELD · GENT · WHO · DEPARTED · HIS · LIFE · THE · II · OF · MARCH ANO · DO · 1624

This inscription is in three long strips in the centre of the slab.

FAC-SIMILE of an Inscription on a Brass Plate rivetted to a CAST-IRON SLAB in West Hoathly Church:—

No. 3.

AGNES ELDEST DAVGHTER
TO RICHARD INFELD OF
GRAVE-TYE GENT BY KATHERIN
COMPTON & WIFE TO HENRY
FAVLCONER ESQR AGED 39
YEARES AND 6 MONTHES
BVRYED SEPTEMBR 22TH 1635

These three monuments belong to the family of Infeld, branches of which existed at Hanningfield, in Essex, as well as in Surrey, and they afford a curious example of the great variety of spelling in proper names allowed at this period. The Essex family is known as Hanningfield,

that of Surrey as Inningfield, and in Sussex they are known as Ingfield, Engfield, and Englefield. The first of the family in Sussex is James Infield, who died in 1596. Next is Richard Infield (*Slab* No. 1), who built Grave-tye, the seat of the family in West Hoathly. He appears to have married first, Katharine Compton, and secondly Katharine, daughter of Sir E. Culpepper, Knight, of Wakehurst, in this neighbourhood; he died in 1619. In the account of the subsidy of 1621, is as follows:—"West Hodeley, Katherine Engfield, widowe, in lands 40*s.*, contributed 5/4, Richard Englefield, Gent., in lands £6, contributed 16*s.*" These two persons would appear to be Katherine, widow, second wife of Richard Infield, she died 1623, and Richard, his son, who died 1624 (*Slab* No. 2). They now had possession of the estates, the son 3-fourths, and the widow 1-fourth, being both alive at the time of the subsidy. By his first wife Richard Infield left a daughter, Agnes, who married Henry Faulconer, Esq., and died in 1635 (see *Slab* No. 3).

During the latter part of the sixteenth and beginning of the seventeenth centuries, these cast-iron monuments appear to have been common in Sussex and portions of the neighbouring counties, then the great iron-consuming district. Although time works destruction slowly on such a material as cast-iron, still, if these peculiar and local records of the departed are thus thrust from their positions within our churches, the time must come when although our museums display the records of unknown monarchs and other men of Egypt, and countries renowned in early times, many points of interest will be lost in the history and manners of our ancestors.

Exhibited by ALFRED WHITE, F.L.S.

A FIRE-BACK, of extraordinary character, about 3 feet by 2 feet. An inscription, which is given below, is surrounded by an ornamental border of fructed vine branches of medieval character, and the letters are evidently from moulds of earlier date:—

HER : LIETH : ANE : ŁOŘƧT
R : DAVGHTER : AND
HEYR : TO : THOMAƧ
GAYNƧŁORD : EƧQVIER
DECEAƧED : XVIII : OŁ
JANVARI : 1591 : LEAVING
BEHIND : HER : II : ƧONEƧ
AND : V : DAVGHTERƧ

This object has been noticed in Vol. V, of the *Sussex Archæological Collections*, by Mr. MARK ANTONY LOWER, "Cast-iron slabs of this description are not unusual in the churches of the Wealds of Sussex, Surrey, and Kent, but it was difficult on the discovery of the present specimen to account for its existence in a situation among dust and ashes of so different a kind from those which it would appropriately have covered in consecrated soil. The puzzle was however ultimately solved by a reference to MANNING and BRAY'S *Surrey*, Vol. II, p. 369, from which it would appear that this slab is a *duplicate*, and not the actual one destined to record the heiress of the Gaynsfords." "On the south side of the altar," says the work just referred to, in the church notes under Crowhurst, "on a cast-iron plate embossed, are figures of two boys in one small square, over them **W. R.**, in another

two girls kneeling, in the middle a person in a winding sheet, and towards the upper end is this inscription *(that given above)*, below are two shields of arms, on the one is 1 a lion rampant, 2 . . . . , 3 a chevron between three greyhounds, 4 . . . . . " In a note it is added "At Baynard's, in Ewhurst, there is a long cast-iron back in the chimney with the same inscription and a duplicate, and the same mistake of reversing the **F.** Over each, on a shield supported by a lion and a griffin, is a rose-in-chief, and under it three fleurs-de-lys, in the centre between the two inscriptions, are the arms of England, and over them the date, 1593. *Others from the same cast as to the letters, have been found in the neighbourhood.* This method of publishing her claim as heir to the family of Gainsford, seems a novel one." So far MANNING and BRAY. The cottage where the Sussex example of the Crowhurst monument was discovered, was formerly occupied by an old lady named Forster, and upon a supposition that she was a descendant of the Gaynsford "heyr," the transfer of the plate to the county of Sussex, is easily explained, "This relic was presented to the Museum of the Sussex Archæological Society, by the late Sir Henry Shiffner, Bart., upon whose estate at Combe, the cottage where it was found, stood."

It may be remarked that the greatest number of monumental iron slabs existing in Sussex, is at Wadhurst, where no less than thirty specimens ranging between the years 1625 and 1799, nearly cover the pavement of the church. Many of them, as well as those in other churches in the district, are memorials to ironfounders and their connections. The chimney backs of the Sussex foundries, range from the sixteenth to the eighteenth centuries.

A FIRE-BACK, supposed to have been cast from a wood carving of early date. The design is divided into two compartments, in each of which is a figure holding a covered cup or thurible. When complete the subject probably was the Adoration of the Magi, but the third figure has been omitted for want of room.

A FIRE-BACK, probably cast from a carving of the fifteenth century: the subject is Jesus and the Woman of Samaria at the Well, with many other figures and accessories; the design has a foreign aspect, though the casting was undoubtedly executed in Sussex.

A FIRE-BACK, in which is the device of a Salamander enveloped in flames, with the date 1550.

A FIRE-BACK, exhibiting a fragment of an allegorical device of the seventeenth century.

Exhibited by the SUSSEX ARCHÆOLOGICAL SOCIETY.

A PAIR of ANDIRONS of CAST IRON, 1 foot 8 inches high, of the early part of the seventeenth century. An Ionic pilaster stands on a shield, on which is the sacred monogram I. H. S. in black letter character.

A FIRE-BACK of CAST IRON. In the centre is the figure of Flora, in low relief, surmounted by a border of oak leaves and acorns. Above this, in the arched top, are cupids and dolphins; it is marked with the initials **G. K.** and the date 1700.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

ONE of a PAIR of ANDIRONS or FIRE DOGS, of the Elizabethan period.

THE FRAGMENT of an ANDIRON of the same period as the last, bearing the date of 1595.

Exhibited by the SUSSEX ARCHÆOLOGICAL SOCIETY.

A FINE LARGE PAIR of ANDIRONS from Eastbourne, decorated with the arms and crest of the noble family of Compton, extinct Earl of Wilmington, a title conferred on the Right Hon. Sir Spencer Compton, 1730, who had been Speaker of the House of Commons, and was afterwards President of the Council, and a Knight of the Garter; his arms were, *Sable*, a lion passant guardant *Or*, between three helmets *Argent*.

A PAIR of ANDIRONS; on the shield is an eagle displayed, above which is a demi-figure in the costume of the time of James the First, holding a tobacco-pipe and tankard. This type is not uncommon in Sussex.

Exhibited by WILLIAM HARVEY, F.S.A.

In connection with these articles it should be mentioned that East Sussex mansions and farm-houses are still rich in these picturesque ornaments of the hearth, all of local manufacture; they vary greatly in age, style, and execution.

Andirons were sometimes made of more costly materials than iron. Her Majesty the Queen has silver andirons from Kensington Palace, time of King William III, formed of cupids, the idea probably derived from the description in SHAKSPEARE'S *Cymbeline*, wherein *Iachimo* mentions the furniture of Imogen's chamber:—

> "Her andirons
> (I had forgot them) were two winking Cupids
> Of silver, each on one foot standing, nicely
> Depending on their brands."
>
> *Act 2, Scene 4.*

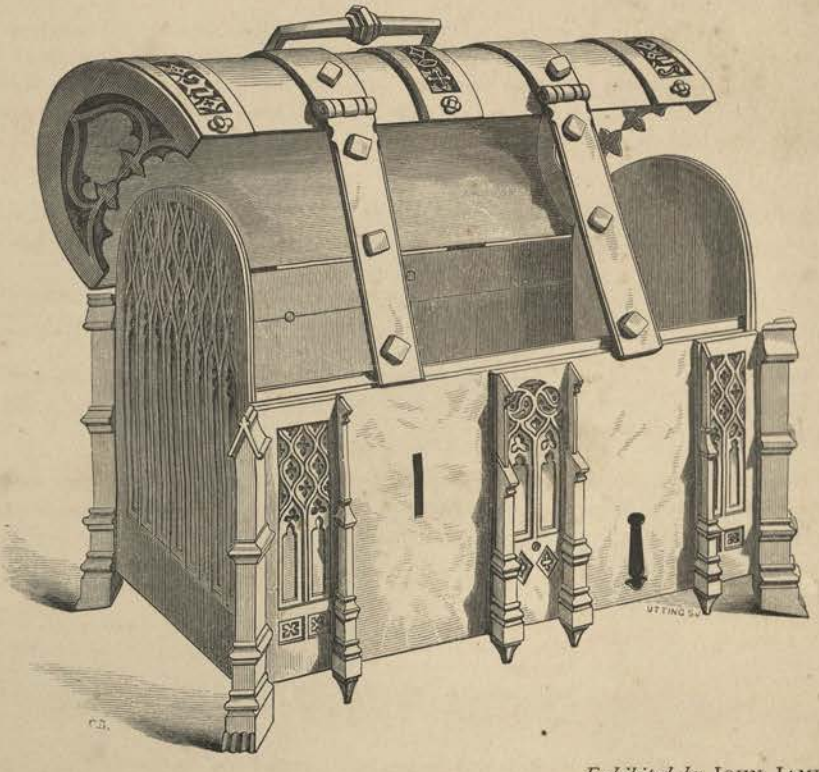
TWO STEEL PANELS; each is 23½ inches by 13 inches, and divided into four compartments, two having crossed bands with open quatre-foils in the spaces, and the other two with open Gothic tracery work; circa 1490.

Exhibited by the HON. ROBERT CURZON.

A CASKET of WROUGHT IRON, with curved top, probably intended to contain jewels; it is 5 inches long, 4⅛ inches wide, and 3¼ inches high, with a curious hasp; it is of gothic design of fifteenth century work; the sides and ends are completely covered with flowing tracery.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A COFFER of WROUGHT IRON, with semi-circular cover; length, 8¼ inches; breadth, 4¾ inches; height, 7½ inches. The sides and ends are ornamented with tracery and buttresses. On the cover are three bands, whereon is inscribed, in black letter characters, **De bon bolloir, O mater dei, de bien en mieux.** The tracery is formed in the usual manner of such works in iron in the middle ages, by pierced plates laid over each other to produce the effect of moulded tracery.



Exhibited by JOHN JAMES.

A PERFORATED OVAL IRON PLAQUE, representing St. Martin dividing his cloak with a beggar, of early German repoussé work.

Exhibited by the REV. JAMES BECK, M.A.

A WROUGHT-IRON SKELETON MASK, probably used to conceal the features of an actor who may have taken a part in the ancient revels at Christmas and other festivals.

Exhibited by HENRY CATT.

A HORSE MUZZLE, of German workmanship. The design is in open work, the upper and lower portions, which are of steel, being joined together by a band of brass work. The top edge is inscribed **ƎCHWOGES GOTWAIↃE θ CVHE,** and the brass portion with **FИTEↃOMƎVE SPERAVƎ61R.** In the centre is the spread eagle, upon which is the armourer's mark, and on each side is an ornament, perhaps intended for a coat of arms, viz., two swords crossed, under a crown; and the centre of the muzzle is formed of a winged dragon with a double tail.—*See Illustration.*

Exhibited by ROBERT TAYLOR PRITCHETT, F.S.A.

We learn from the wood-cuts of Jost Ammon that horse muzzles were in general use in Germany in the sixteenth century, not only for the war-horse, but also for animals in domestic use; in these wood-cuts women are shown riding on pillions. In the collection in the Tower of London is a horse muzzle, dated 1570, which bears the same armourer's mark as Mr. Pritchett's specimen.

A PAIR of IRON STIRRUPS, circular in form, 5¾ inches in diameter; probably eastern.

Exhibited by C. R. CAYLEY.

TWO IRON STIRRUPS, so small that they must have been used by ladies or children; the patterns are singular, and, from the workmanship, they are presumed to be of the sixteenth century. They were found on the battle-field at Tewkesbury.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A., *&c.*

A HORSE-SHOE of large size, and a STIRRUP, said to have been used by one of Marlborough's cavalry, 1708. They were presented by the Chertsey Society to the Exhibitors. Weight, 2 lbs. 14 oz.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

TWO PANELS of MODERN CAST-IRON WORK, designed and manufactured in the style of the wrought-iron work of the seventeenth century. The effect of the high relief of wrought iron is in this instance produced by fixing the foliage on the scrolled bars of the panel.

A SMALL ORNAMENTAL PANEL in CAST IRON, exhibited to show the perfect nature of the casting.

Exhibited by HENRY BAILY, *Member.*

A TANKARD, holding four pints, very curiously formed, in wrought iron, of two thicknesses, the outer covering being of pierced work, and embossed with punches after the manner called repoussé. The design consists of early seventeenth century scroll work and panels, enclosing human busts, and in the interstices are flowers, fruit, and animals, and among them are representations of hunting the wild boar and the hare. On the cover are similar ornaments. In the purchase which lifts the cover is the figure of a rabbit, and at the bottom of the handle is a shield.

A BOX, formed of wood, and covered with open work plates of steel, designed in scrolls, and worked in repoussé, in fruit and flowers.

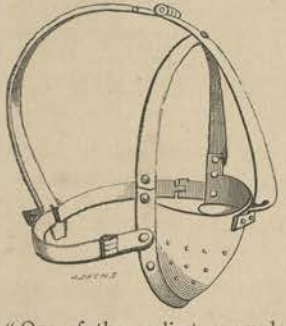
Exhibited by WILLIAM FREDERICK WOLLEY.

AN ORNAMENTAL PANEL of WROUGHT-IRON WORK, 4 feet 11 inches in length, by 3 feet 1 inch in height, consisting of scrolls and foliage, with a shield of arms in the centre, having thereon three martlets with two mullets in the chief.

It was taken from the house No. 45, Lincoln's-inn-Fields, and is late seventeenth century work. Ironwork of the same description was much employed by Sir Christopher Wren and the Architects of his day in the decoration of public and private buildings, fine specimens of which are to be seen at St. Paul's Cathedral, in the Colleges at Oxford, and at Hampton Court, where the elaborate works of Huntingdon Shaw, a smith, of Nottingham, next the bowling green, executed before the year 1693, have been unfortunately allowed to fall into a sad state of decay.—*See Illustration.*

Exhibited by JOHN WALKER BAILY, *Member.*

AN IRON BRANK. This curious article was intended for the discipline of a scold, upon whose head it was attached, with a lock, and it served as a gag.



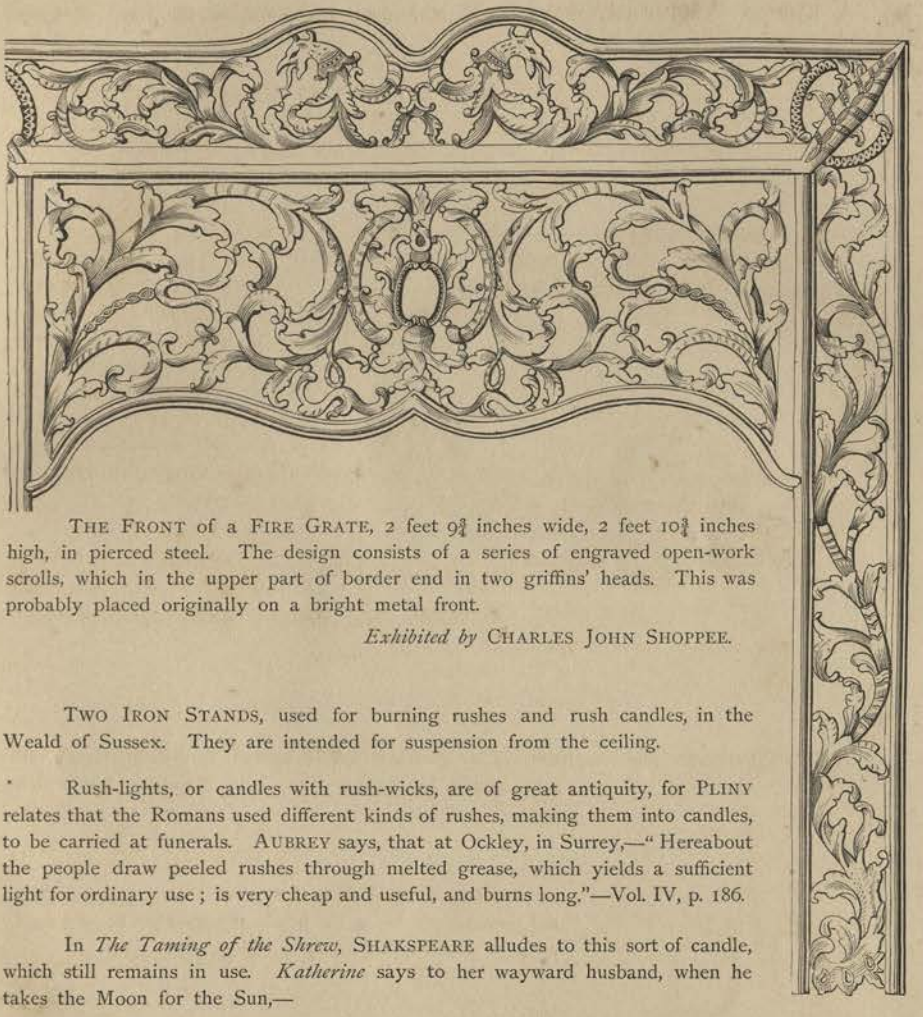
In Volume I, 1860–1, of the *Reliquary*, edited by MR. LLEWELLYNN JEWETT, F.S.A., there is a full account of this "curious and exquisitely cruel instrument of punishment, which was called the 'Scold's Bridle,' or the 'Gossip's Bridle,' of which specimens are found in several counties. The brank consisted of a kind of crown, or framework of iron, which was locked upon the head; and it was armed in front with a gag, a plate, or a sharp-cutting knife or point, which was placed in the poor woman's mouth, so as to prevent her moving her tongue—or it was so placed that if she *did* move it, or attempt to speak, it was cut in the most frightful manner." Among several examples mentioned in the *Reliquary*, one in Surrey is very interesting: "One of the earliest examples of the brank is that at WALTON-ON-THAMES, which bears the date 1633, and the characteristic couplet—

> "CHESTER presents WALTON with a Bridle,
> To curb Women's Tongues that talk too idle."

"It is traditionally said that this brank was given to the parish of Walton, by a gentleman named Chester, who had, by the gossiping and tattling of a woman to a rich kinsman, from whom he had great expectations, lost a large and promising estate."—P. 68.

The records of the town of Morpeth, where "a good example exists," state the use of this frightful torture:—"Dec. 3, 1741. Elizabeth, wife of George Holborn, was punished with the branks for two hours at the Market Cross, Morpeth, by order of Mr. Thomas Gait and Mr. George Nicholls, then Bailiffs, for scandalous and opprobrious language to several persons in town, as well as to said Bailiffs."—P. 73.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., *&c.*



THE FRONT of a FIRE GRATE, 2 feet 9¾ inches wide, 2 feet 10¾ inches high, in pierced steel. The design consists of a series of engraved open-work scrolls, which in the upper part of border end in two griffins' heads. This was probably placed originally on a bright metal front.

Exhibited by CHARLES JOHN SHOPPEE.

TWO IRON STANDS, used for burning rushes and rush candles, in the Weald of Sussex. They are intended for suspension from the ceiling.

Rush-lights, or candles with rush-wicks, are of great antiquity, for PLINY relates that the Romans used different kinds of rushes, making them into candles, to be carried at funerals. AUBREY says, that at Ockley, in Surrey,—"Hereabout the people draw peeled rushes through melted grease, which yields a sufficient light for ordinary use; is very cheap and useful, and burns long."—Vol. IV, p. 186.

In *The Taming of the Shrew*, SHAKSPEARE alludes to this sort of candle, which still remains in use. *Katherine* says to her wayward husband, when he takes the Moon for the Sun,—

> "And be it moon, or sun, or what you please;
> And if you please to call it a rush candle,
> Henceforth I vow it shall be so to me."
>
> *Act iv, Sc. 5.*

AN IRON CANDLESTICK, of singular construction, the stem being an open spiral of metal, in which the part that receives the candle may be raised or lowered at pleasure, and is kept in its place by a spring. It was found in an old cottage in the Weald of Sussex.

Exhibited by the REV. JAMES BECK, M.A.

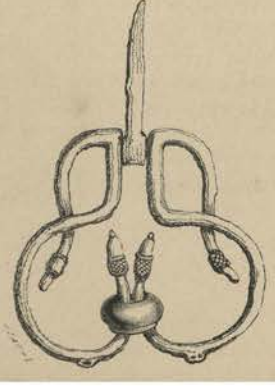
A PAIR of CURIOUS GRIDIRONS, from Maresfield Ironworks, of the date of Queen Elizabeth.

Exhibited by the SUSSEX ARCHÆOLOGICAL SOCIETY.

A WROUGHT-IRON DOOR-HANDLE, of German manufacture, 6 inches by 4½ inches, oval in form; on the centre knob, which may have served as a knocker, is an armed and bearded head of an old man; on either side is the husk of a plant with tendrils; seventeenth century.

Exhibited by CHARLES TOWNSHEND HALSTED.

A WROUGHT-IRON DROP-HANDLE of a DOOR, round in section, formed in two scrolls, terminating in acorns, and held together by a loop bead.



THREE IRON HANDLES, of a very similar type, the terminations being the heads of serpents; these handles measure about 4 inches by 4 inches.

A SET of FOUR WROUGHT-IRON SQUARES, with Gothic terminations, for strengthening the styles and rails of wood framings.

A SMALL GRILLE of WROUGHT IRON, in Gothic tracery, formed of pierced plates in two thicknesses, and which probably belonged to the door of a convent; the wood-cut is full size.

THE LATCH of a DOOR, with small drop-handle; the loops through which the latch works are in the form of buttresses, and the back plate has a cross-finial on the top; 6 inches high, 2 inches wide.

AN OUTSIDE LATCH, consisting of an ornamental plate, the spring latch being held in its position by means of the buttress staples.

Exhibited by PHILIP CHARLES HARDWICK.

MR. HARDWICK'S specimens belong to the early part of the sixteenth century, and are of German manufacture.

EGYPTIAN ANTIQUITIES.

" The Queen of Nations, and the boast of Time,
Mother of Science, and the house of Gods."

DR. YOUNG, *Busiris, King of Egypt.*

AMONG other inventions, the Egyptians were authors of the art of embalming dead bodies. This custom arose from a belief that the soul would reanimate the body, after a lapse of 3,000 years, if the latter had, during that period, been preserved from injury. And hence, too, not only the care taken with the body, but the necessity of providing places of burial out of reach of the inundations of the Nile. The king and his subject, the rich and the poor, alike entertaining this expectation, took the same precaution for their bodies, and the same care in their choice of sepulchres. All were embalmed, and wrapped round with mummy-cloths; and, whilst the Pharaohs raised over their coffins those stately pyramids, which are among the world's wonders, their people's mummies were placed in the caverns or grottos which abounded in the chain of Lybian hills, in front of Thebes, or in the neighbourhood of Lycopolis, and in Nubia.

In Holy Writ we find a very early allusion to embalming, as practised by the Egyptians. When Jacob died in his long-lost son's presence, Joseph hastened to obey his father's dying injunction, "I will lie with my fathers, and thou shalt carry me out of Egypt, and bury me in their burying-place."—*Genesis* xlvii, 30. "And Joseph commanded his servants, the physicians, to embalm his father; and the physicians embalmed Israel."—l, 2. This event occurred 1689 B.C. Joseph's body was also embalmed, in compliance with his direction, foreseeing the departure of the descendants of Israel, that they should carry his bones with them, "and they embalmed him, and put him in a coffin in Egypt."—*v.* 26.

G. R. F.

Egyptian Antiquities.

A MUMMY of a CAT, from Thebes. The Egyptians applied embalming to their sacred animals, as well as to human beings. Mummies of the cat, sacred to Isis, were very numerous at Busiris. Herodotus informs us that "it was death to any one to kill a crocodile, an ibis, or a cat."—*L.* II, *c.* 65. In the reign of Tiberius, 7,000 Romans perished in a tumult, caused by one of their number having inadvertently killed a cat in Egypt. This scene was witnessed by Diodorus.—*Lib.* I.

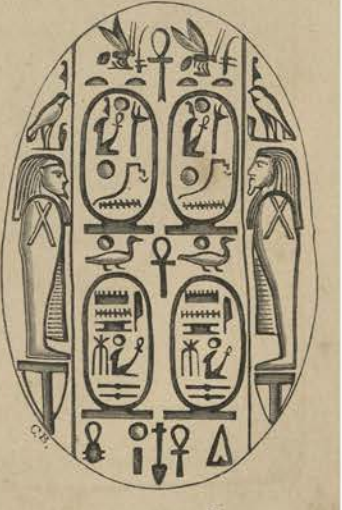
A MUMMY of a CROCODILE (the jaw), brought from the mummy pits of Egypt by Mr. Gadsby. Numerous mummies of the crocodile, sacred to Sebak, are found at Ombos, Manfaloot, and Thebes. They are prepared with bitumen, cemented, and wrapped in palm-leaves and papyrus, having coarse outer bandages of linen.

JUVENAL, in one of his biting *Satires*, lashes the disgusting idolatry of the Egyptians; it commences, Quis nescit:—

> "Who knows not, that there's nothing vile or odd,
> Which brain-sick Egypt turns not to a god?
> Some of her fools the crocodile adore,
> The ibis some, an ape as many more."
>
> *Sat.* xv.

A TESSERA, or wooden tablet, such as used to be placed on the neck of a mummy, when it was transported to the tomb; 150 B.C.

A SCARABÆUS, with a portion of the ancient Egyptian burial service. The Hieroglyphical Ritual gives directions for various amulets to be placed about the body, the most remarkable of which is a scarabæus *of hard stone, inscribed on the base with the* xxvith *or* lxivth *chapter, and found on the breast of richly adorned mummies.*



A COLLECTION of SIXTEEN BEADS, chiefly SCARABÆI, engraved with hieroglyphic characters.

The scarabæus, or beetle, was, with the Egyptians, the emblem of the Sun, and the symbol of immortality. It is the earliest example of the glyptic art in existence, and was cut out of basalt, carnelian, agate, lapis lazuli, and other hard substances. The form of the beetle was early adopted for seals, and hence the word *scarab* is used to denote the single stone which is set in finger-rings.

A Porcelain Scarabæus, having cut upon it a man holding two onyx goats.

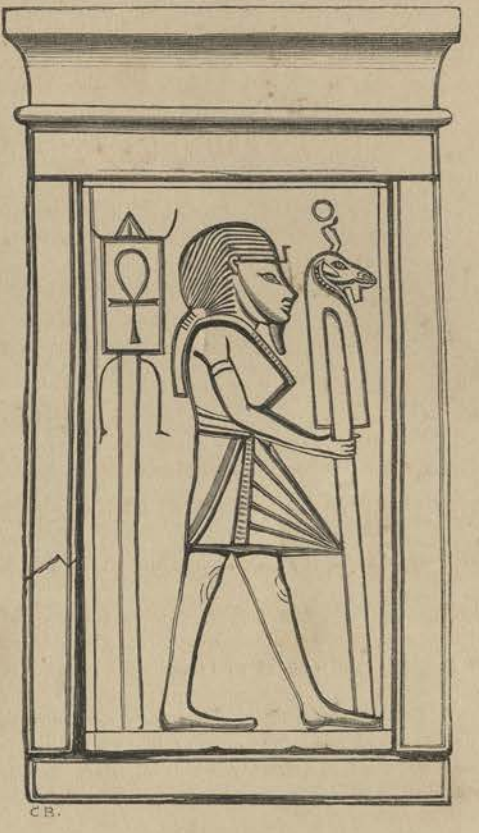
An Ancient Egyptian Mirror, found at Thebes. Some of the metal mirrors discovered at this famous place must have originally had a very high degree of polish, since it can be revived on them after the lapse of so many ages. The Egyptian women always carried a metal (bronze) looking-glass with them to their places of public worship, and this practice was followed by the women of Israel. Of this there is a striking instance in the Book of *Exodus*, when Bezaleel "made the laver of brass, and the foot of it *of* brass, of the looking-glasses of *the women* assembling, which assembled *at* the door of the tabernacle of the congregation."—xxxviii, *v.* 8. Such a substance as bronze, the metal here implied, would be liable to rust, as noticed in *Ecclesiasticus*—"and thou shalt be unto him as if thou hadst wiped a looking-glass, and thou shalt know that his rust hath not been altogether wiped away."—xii, *v.* 11. In the Epistle of *St. James*, we have an allusion to the ancient kind of mirror,—"He is like unto a man beholding his natural face in a glass."—i, *v.* 23. So also 1 *Cor.* xiii, *v.* 12. In these quotations the same word is used, *esoptron*, as in Greek authors, by which a mirror, not of glass, but of polished metal, is understood. Thus, Arrian, "First take your looking-glass—look at your shoulders."—*Epictet., l.* iii, *c.* 22. The women of the Levant, even among the poorest class, carry a looking-glass about their persons.

A Slate Tablet, set in ivory. On one side is a jar on which is the head of a jackal, surmounted by the winged globe. On

the reverse is a deity, holding a ramheaded staff, and behind him is another standard, with the symbol of life. It is believed to be unique.

A PORCELAIN HANDLE of an EGYPTIAN SISTRUM. The sistrum, which is thought to be included under the Hebrew term *tzetzelim*, in common with the "cymbal" of Holy Writ, is composed of a frame of sonorous metal, crossed by bars of the same, which move freely in the holes through which they are passed; and when the instrument is agitated, the reverted ends, striking upon the frame, produce the sound. Sometimes the sistrum was surmounted by the figure of a cat, the symbol of Isis, who is said to have invented the instrument, which was used in her worship. The agitation of the sistrum was supposed to denote, in a mystical sense, the motion of the universe. It is still employed by the Abyssinians in their religious services.

Exhibited by JOHN GADSBY.



BRONZES AND METAL WORK.

"Two vessels of fine copper, precious as gold."
EZRA, viii, 27.

"Æraque ab Isthmiacis auro potiora favillis."
STATIUS.

BRONZE, to which we are indebted for so many interesting objects of ancient Art, is derived from the Italian word *bronzo*, cast copper, and answers to the *Chalcos* of the Greeks, and the Æs of the Romans.

The ancient bronzes consisted of an alloy of copper and tin; and Klaproth, Davy, and other celebrated analyzers, tell us that these bronzes, whether from Egypt, Greece, or Italy, contain from 12 to 13 per cent. of tin.

Brass is an alloy of copper and zinc, and there is no proof that in the very early ages this compound metal was known; in fact, no antique specimen has been found to contain zinc. Brass was used in Germany centuries before its introduction into England, the date of which is fixed in the year 1649.

When we read in the Old Testament, and in the Homeric Poems, of works in brass, we must understand copper; thus, in the account given of the Promised Land, it is described as "A land whose stones *are* iron, and out of whose hills thou mayest dig brass."—*Deut.* viii, 9. Here, of course, a simple, and not a compound, metal is intended; and "brass" should be rendered "copper." The Hebrews were well acquainted with tin, which is named as one of the six primitive metals, "that may abide the fire."—*Numbers* xxxi, 32. See also *Ezek.* xxii, 20.

We find, both in the Bible and in Homer, a description of working in gold, which will serve also to explain the method by which the works in "brass," as it is called, were produced. In the account of the ornaments for the Tabernacle, made by the "wise-hearted" Bezaleel, it is said—"And he made two cherubims of gold, beaten out of one piece made he them."—*Exodus* xxxvii, 7. Again—"And he made the candlestick of pure gold; *of* beaten work made he the candlestick; his shaft, and his branch, his bowls, his knops, and his flowers, were of the same"—*v.* 17: "All of it *was* one beaten work *of* pure gold"—*v.* 22: of the Ark made of shittim wood, it is said—"And he overlaid it with pure gold"—*v.* 2: and so also of "the incense altar"—*v.* 26.

In HOMER'S *Odyssey* we have an account of gold, beaten out in thin plates, being applied, as we have seen was the case in Sacred History, where the scene is laid 1491 B.C.:—

> "Next, charged with all his implements of art,
> His mallet, anvil, pincers, came the smith,
> To give the horns their gilding.
> * * * * *
> Then Nestor, hoary warrior, furnish'd gold,
> Which, hammer'd thin, the artist wrapp'd around
> The victim's horns."—*Book* III, 544.
>
> COWPER.

Pausanias describes the process of making a very ancient brass (bronze or copper) statue of Jupiter, at Sparta, the work of Learchus, of Rhegium, of which the materials were beaten out by the hammer, and the different parts fitted and fastened together by means of pins or keys.—III, 17. And Herodotus (VII, 69), alluding to this very statue, calls the process *sphurélaton*, "hammer-worked."

In truth, we must regard the early artist in metals as a SMITH, a Saxon word, derived from *him that smiteth, i.e.*, with the hammer, or *malleus*, from which word we have malleable, to denote the ductile condition so necessary for the workman's purpose. In this light we must probably consider Tubal-cain, who is called the "Instructor of every artificer in brass and iron"—*Gen.* iv, 22; and the Vulgate translation strongly confirms the foregoing idea—"Qui fuit malleator et faber in cuncta opera æris et ferri." In our language the word "smith" is still retained by the worker in precious metals,—thus, Demetrius, who "made silver shrines for Diana" (*Acts* xix, 24), is properly called in our translation "a silversmith," the Greek word *argurokópos* signifying one who beats out silver.

From a passage in *Isaiah*, writing 712 B.C., the Hebrews, deriving their knowledge from Egypt, seem to have had the art of joining pieces of metal by means of solder,—"So the carpenter encouraged the goldsmith, *and* he that smootheth *with* the hammer him that smote the anvil, saying, It is ready for the soldering."—xli, 7.

Among the bronzes in the British Museum is a small head of Osiris, which covers a core of wood; and there is also a figure of Buddha, of very ancient Indian art, worked in thin laminæ of metal.

We have no record of bronze statues being made by sculptors from castings in mould until about 700 B.C., when Rhœcus, Theodorus, and Telecles, natives of Samos, are said by Herodotus, Pausanias, and Pliny, to have been the inventors. Bronze-casting attained its highest perfection in the reign of Alexander the Great, who died 324 B.C., under his favourite sculptor, Lysippus. Between these two periods, several excellent schools of bronze-artists were founded, the most famous of which were—that of Sicyon, under Dipœnus and Scyllis; that of Delos, under the celebrated Myron; and that of Ægina, under his contemporary and rival, Polycletus. In the British Museum is the Discobolus, an athlete throwing the disc; it is an *antique copy* of Myron's bronze statue, spoken of with the highest praise by ancient writers. Myron was a fellow pupil with the greatest sculptor that ever flourished—the immortal Phidias, who was fortunate in living when such a statesman as Pericles ruled in his native Athens. Phidias was born 484 B.C.; he wrought in bronze, as well as in marble and ivory,—of the first, no remains exist; but the Elgin Marbles, in the British Museum, attest the master-mind of the great sculptor.

Lysippus, a native of Sicyon, wrought almost entirely in bronze, and with such diligence that Pliny mentions his statues as amounting to 1,500. The Belvedere torso is supposed to be a copy from one of his statues of Hercules, his favourite theme; one of his most famous works in bronze was the figure of a bather, scraping himself with a strigil, which was so admired by the Roman people that when the Emperor Tiberius threatened to remove it to his own palace, from the baths, which Agrippa had bequeathed to the public, he was obliged to desist, to prevent an insurrection. A bronze statue of Hercules, in the British Museum, has been attributed to Lysippus. His contemporary, Praxiteles, wrought in bronze as well as marble.

Much of the excellence of the Greek sculptors arose from the admirable study afforded to their art by the athletic sports of the Gymnasium, wherein, as the name imports, the performers were naked. Here the chief games, boxing, the foot-race, throwing the disc, wrestling, and throwing the spear, requiring great attention to health, developed the human form under the best aspect for the artist.

Rome, the Mistress of the world, did not produce any sculptors of importance; but she was adorned with an immense quantity of the finest specimens of Greek art, the spoils of war, or purchased by her wealthy citizens. The amount of statues was such as to occasion the saying—"that the people of brass were not less numerous than the people of Rome." Hadrian's Villa, near Tivoli, alone has proved a mine rich in bronze-art treasures.

The Etruscans, though inferior to the Greek artists, imbibed much of their taste, and to them we owe the objects so interesting to the archæologist, in the weapons, utensils, and ornaments in bronze, which abound in royal, national, and private collections.

The revival of the art of bronze-casting in Italy took place in the fourteenth century. The colossal statue of Pope Paul III, by Gulielmo della Porta, in the sixteenth century, was looked upon as a remarkable success in casting, which is described in *Vasari*,—"The metal, when run from the furnace, was carried downwards by a duct, and then admitted into the underside or bottom of the mould, and then acted upon by superior pressure, as in a common fountain, was forced upwards till the mould was entirely filled." Benvenuto Cellini, 1500–1570, in his amusing *Auto-biography*, gives an interesting account of the casting of his famous bronze group of Perseus and Andromeda, still adorning Florence. Of the bronze gates of the Baptistery, at Florence, by Lorenzo Ghiberti, Michael Angelo said, that "they were worthy to be the gates of Paradise."

The analysis of a bronze helmet from Delphi, and of an ancient breast-plate of exquisite workmanship, both in the British Museum, gives, of copper, 87·47; and of tin, 12·53. Modern bronze, on the average, contains 87·25 of copper, 9·75 of tin, and 3·00 of zinc; whilst gun-metal is an alloy of copper and tin only; and bell-metal contains copper, tin, zinc, and lead.

G. R. F.

Bronzes and Metal Work.

A PAIR of FIRE DOGS, in bronze, one pedestal having the figure of a warrior in seventeenth century Roman costume, consisting of cuirass, morion, and buskins, loading his matchlock. On the other pedestal is a female figure, slightly draped, trampling on a cannon-ball, and holding an inverted torch on a morion. These figures are 21 inches high, and represent WAR and PEACE. Each pedestal is formed of a vase, ornamented with three female therms, and as many grotesque heads between. The base is composed of a mask in the centre, and of two lions ending in scrolls, in which are seated Cupids holding torches. Total height, 3 feet 6 inches; width at bottom, 21 inches. From the *Soltikoff Collection.*

A PAIR of CANDLESTICKS, in bronze; each is in the form of an urn, and is decorated with foliage and caryatides, supported on a circular base, which is ornamented with garlands and masks. From the *Soltikoff Collection.*

Exhibited by GEORGE ATTENBOROUGH.

A BRONZE EWER, GREEK, $7\frac{1}{2}$ inches high, $5\frac{1}{2}$ inches in diameter in the body, which is very globular, with a short neck, and the lip pinched into a trefoil form. It has a tall handle, formed of a lotus leaf, which terminates on the body of the ewer in a female head; the hair in curls, with large drop ear-rings. On the back of the lip the handle ends in the head of a lion or panther, bearded, the legs and claws being conventionally treated.

THE BRONZE HANDLE of a LARGE ETRUSCAN VASE, or DISH; it is $12\frac{1}{2}$ inches across, and $5\frac{3}{4}$ inches high. It represents two nude figures wrestling; they stand on brackets, which were attached to the dish by Greek honeysuckles.

A GREEK MASK, in bronze, $7\frac{3}{4}$ inches high, representing a Bacchante, her hair in long ringlets, and around her head are vine leaves and grapes, bound with a fillet, of which the ends hang down. This mask most probably was one of the ornaments of an ancient tomb.

The *persona*, or mask, was first introduced by Æschylus, with the robe and buskin of the actors:—

> "There Æschylus a decent vizard used,
> Built a low stage, the flowing robe diffus'd."
>
> FRANCIS'S HORACE, *Art of Poetry.*

The great critic Schlegel observes, "We may learn the form of the mask by the imitations in stone which have come down to us, they are equally beautiful and various. But what we cannot see in marble masks is their thinness, their elegant colouring, and their neat way of fastening on."

In SHAKSPEARE'S delightful *Midsummer Night's Dream*, wherein the scene is laid in Athens, Peter Quince, the carpenter, tells Flute, the bellows-mender, who wishes to decline the part of Thisby, because he has a "beard coming,"—

> "That's all one; you shall play it in a mask, and you may speak as small as you will."—*Act* i, *Sc.* 2.

The word "hypocrite" is derived from the ancient stage-player, *hypocrites*, or personator, one who acts under a mask, or assumes a feigned character.

A METAL BEAKER, 14 inches high, 7 inches in diameter, with globular body, and tall neck, ornamented with scrolls and flowers, in blues, outlined in gold on a white ground; the colours are in enamel.

Exhibited by CHARLES SACKVILLE BALE.

TWO WATER-BUCKETS, or PAILS, *Secchie;* an annual tribute from the Doge of Venice to one of the Italian Republics, as an acknowledgment for the use of a well, about which they had quarrelled.

Each pail of copper is 12½ inches in diameter, and 8½ inches high, and stamped in relief of interlaced work. On the front is the winged lion of St. Mark, holding in one paw the sword, and trampling on the crescent; beneath is the name **OCTAVII · DE · RVBEIS · OPVS · 1705.** On the opposite side is a shield, wheron is a palm-branch between the initials **N.** and **D.** On either side, by way of supporters, is a dragon reguardant, bayed at by dogs. At the top and bottom are borders, in the form of a chain ornament. The ears, by which the handle is attached to the pail, are formed of two hippo-serpents, and the handle of two serpents

with their tails intertwined; on each vessel is a lozenge figure, within which is a trefoil, having on either side the maker's initials **O R**, and below **F** for fecit, with an eagle displayed above.

The proper description of the well-known Lion of Venice is as follows:—A lion sejant guardant, winged and crowned Or, round the head a circle of the last, holding under his sinister paw an open book, on which is inscribed *Pax tibi Marce, Evangelista meus*, and in his dexter paw a sword.

The proud race of the doges of Venice, of whom the first was elected in 697, after enduring for eleven centuries, fell before the conquering sword of Buonaparte, who incorporated Venice with his kingdom of Italy.

Exhibited by SIR PERCY BURRELL, BART., M.P.

A CURFEW, in copper; 22 inches wide, height without the handle 14 inches, depth 11 inches. On the front is embossed a lion statant guardant, having on either side a scroll of flowers, and on the upper part a series of bold convex flutings. Round the sides and bottom is a border of raised ovals between two corded bands.

Under the description of Mr. Reed's curfew, an account of the origin and use of this interesting relic of by-gone times is given. With poets the curfew is a favourite theme, by which word they imply the bell, so called from the cause of its being rung at a certain hour. The opening line of GRAY'S *Elegy* is too well-known to need repetition here. SHAKSPEARE has several allusions to the curfew bell; Prospero invokes the spirits that rejoice

"To hear the solemn curfew."

Tempest, Act. v, *Sc.* 1.

In *Measure for Measure,* the disguised duke asks—

"Who called here of late?
"*Provost.*—None since the curfew rung."
Act iv, *Sc.* 2.

In *King Lear,* Edgar, disguised as Poor Tom, says—

"This is the foul fiend Flibbertigibbet: he begins at curfew,
and walks till the first cock."
Act iii, *Sc.* 4.

And in *Romeo and Juliet,* old Capulet, directing his servants, tells them, as a reason for dispatch,—

"The curfew bell hath rung."
Act iv, *Sc.* 4.

A BRONZE STATUETTE of the SAVIOUR, crowned with thorns, 12 inches high, on a pedestal of ebony, ornamented with gilt panels of Cupids.

A BRONZE STATUETTE of the SAVIOUR, bound to a column, $7\frac{1}{2}$ inches high; on ebony stand, $5\frac{1}{2}$ inches square.

A BRONZE GROUP of CHARITY, 8 inches high, mounted on ebony stand, $5\frac{1}{2}$ inches square.

A BRONZE STATUETTE of KING CHARLES THE FIRST, wearing the Order of the Garter, and in an undress riding suit, $12\frac{1}{2}$ inches high.

A BRONZE MEDALLION of OLIVER CROMWELL, oval, $6\frac{1}{4}$ by $4\frac{1}{2}$ inches; profile to the right, the head uncovered, long flowing hair, half-bust in armour. No date or inscription, but it is considered to be of the time of the Protector.

Exhibited by HENRY WILLETT, *formerly* CATT.

A ROMAN BRONZE COOKING POT, 9 inches high, and 9 inches in diameter. It stands on three feet, and is worn through on one side, and has been repaired. It was found at Kelso, in Scotland.

Exhibited by C. R. CAYLEY.

SIX ROUND METAL BELLS, found in various parts of London.

In the representation of a tournament, executed in stucco, upon the ceiling of a gallery in the Town Hall, at Nuremburg, we see the horses decorated with similar bells, as also the legs of the jesters who acted as attendants to the knights. This curious work is dated 1621, but the tournament was held Feb. 28, A.D. 1446.

Frequent are the allusions by our early poets to the practice of bells being suspended to the trappings of horses, and even still continued in various counties of England.

"Hys crouper heeng al ful of belles,
And his peytrel, ...
Three myle myghte men hear the sown."
RICHARD CŒUR DE LION.

"And whan he rood, men might his bridel heere
Gyngle in a whystling wynd so clere,
And eke as lowde as doth the chapel belle."
CHAUCER, *Canterbury Tales.*

"Her wanton palfrey all was overspread
With tinsel trappings, woven like a wave,
Whose bridle rung with golden belles and bosses brave."
SPENSER.

Exhibited by ROBERT HAWLEY CLUTTERBUCK.

A HORSE, in bronze, 6 inches high, standing on a black marble pedestal. *Florentine* workmanship.

A PAIR of HORSES, in bronze, 6 inches high, on white marble pedestals. *Florentine* workmanship.

A PAIR of BRONZE CANDLESTICKS, each 8 inches high, in the form of a tall elegant vase, on a broad circular foot, 6¼ inches diameter. The whole surface is boldly engraved with a strong interlaced pattern, in panels; on the base is a kite-shaped shield, charged with a coat of arms, viz., barry of six, on a chief three mullets.

These very beautiful candlesticks were presented to Mr. Dexter's young daughter, by his Grace the present Duke of Hamilton.

Exhibited by JOHN PAUL DEXTER.

A STATUETTE, in bronze, of VENUS, after bathing. The goddess rests on one knee, and is in the act of wiping her shoulders. This statuette, 10 inches high, is copied from a famous antique. *Florentine.*

A STATUETTE, in bronze, of OMPHALE, 10½ inches high. She is represented standing among reeds, holding some drapery in her left hand, at her feet an amphora, and the lion's skin of Hercules.—*Florentine.* Omphale was Queen of Lydia, who married Hercules in return for his killing a serpent that infested her country. The hero, for her love, laid aside his club, assumed the distaff, and learned to spin; and he is sometimes thus represented, in female costume.

A STATUETTE, in bronze, of ANTINOUS, reclining against the trunk of a palm tree; 9½ inches high, on a marble plinth.—*Florentine.* After the death of Antinous, who was drowned in the Nile, the Emperor Hadrian caused divine honours to be paid to his favourite, and had numerous busts, statues, and medals, made in his memory, which are ranked among the most

celebrated works of antiquity; the colossal bust in the Louvre, especially, is reckoned to be equal to anything in Greek art.

AN OBLONG CASKET, 8 inches long, 3½ inches high, and 4½ inches wide, resting on four claws. On the lid is the head of Medusa, within a wreath, the ribbons of which are upheld by two Cupids; the border is composed of honey-suckles and ribbons. On the front and back the same subject is repeated, namely, the head of a male, within a circle formed of two horns of plenty, having on either side a centaur bearing off a female on his back. At each end, from the same mould, is the Medusa head, within a festoon, suspended from half ox-sculls. *Italian*, sixteenth century.

AN INK-STAND, in bronze, circular, resting on three supports, each being a demi-Pegasus. The cover is surmounted by a Cupid, and on the bowl are flowers and masks in relief, and which have originally been gilt; 6½ inches high. *Italian*, sixteenth century.

THE BRONZE HANDLE of a COUTEAU-DE-CHASSE, in the shape of a mermaid, her double tail forming the hilt. It is 6 inches long, and 4 inches across the hilt.

A PAIR of BRONZE GROUPS; one represents a child with a swan, and the other a child with a dog, on or-molu stands. *French.*

Exhibited by HENRY DURLACHER.

A SMALL CREST of a HELMET, in bronze, with a plate (*phalos*), designed as a Sphinx, on either side, as borne by Minerva on the top of the helmet (*galea*) of her colossal statue, at the Parthenon. This supports what is properly the crest (*crista*), representing a horse's mane, and which was often in ancient times, as it is now, really made of flowing horse-hair.

A BRONZE MASK, or head of a Bacchante, *French*; 14 inches long. The back locks of the flowing hair are plaited, and brought under the chin, where they are tied and entwined with vine leaves and grapes, which also ornament the head of the Bacchante.

A SMALL BUST, in bronze, 3¼ inches high, of a male, much bearded, with a fillet round the head; probably intended for one of the Roman emperors, and once placed on a therm pedestal.

A BRONZE LADLE, with a long handle, terminating in the head of a swan; length, 19 inches; diameter of cup, 1⅞ inches. This is the *cyathus* of the Greeks and Romans, and was used at their banquets to convey the wine into the drinking cups (*pocula*) of the guests, from the *crater*, or large vessel, containing the liquid,

wine mixed with water—for, with the refined Greeks, to drink wine unmixed was considered a characteristic of barbarians.

A BRONZE LAMP, boat-shape, $7\frac{1}{2}$ inches long, $4\frac{3}{4}$ inches wide; the carved handle ends in the head of a swan, and the filling hole is in form of a trefoil. Found at Fourviers.

A SMALL BRONZE LAMP, with circular centre, and two arms pierced with holes, probably for suspending it; 7 inches long.

The lucerna, or oil-lamp, of the Greeks and Romans, has descended to us in great varieties of exquisite forms and workmanship, both in bronze and terra-cotta. The lamps were pierced with one hole or more, according to the number of wicks burned in them.

Exhibited by JOHN WICKHAM FLOWER.

A SMALL BRONZE HAND-BELL, $3\frac{1}{2}$ inches in diameter, $2\frac{3}{4}$ inches high, mounted with a mahogany handle. The bell is ornamented with busts, within wreaths, and inscribed around the upper part **VAN AL. DOF. GOD.**; and on the lower rim, **IOHANNES AFIN Ao 1549 ME FECIT.** Above the upper inscription are busts of deities, and griffins with arabesques.

Exhibited by the WORSHIPFUL COMPANY OF HABERDASHERS.

AN ARABIC DISH, of richly wrought design, damascened in fine lines of silver. Date, fifteenth, or the early part of the sixteenth century.

FOUR VENETIAN DISHES, engraved with various ornamentation, in Moorish interlacing, animals, birds, and dolphins. On one, amidst foliage, are panthers and Amorini. In the centre is a shield, with the Capello and Michaeli arms impaled. Date, early in sixteenth century.

A SMALLER VENETIAN DISH, embossed, with tilting shield in centre; fifteenth century.

AN ARABIC PAIL, very elaborately chased, and finely damascened in silver, with original handle; sixteenth century.

A SMALL PAIL, or SITULA, engraved, of Oriental design, with rich wrought handle; sixteenth century.

A VENETIAN ENGRAVED EWER; sixteenth century.

TWO TRIPOD INCENSE BURNERS, with covers, ornamented with silvered figures, and damascened in silver scroll-work; on one is the date 641 of the Hegira (A.D. 1243); both Arabic.

THREE LARGE ARABIC BOWLS, damascened in silver, with inscriptions in bold fine letters. The inscriptions record the titles of the owners and are mostly complimentary. They have on

their inside groups of fish, engraved. The inside of the largest bowl is silvered, showing that the vases were used for water. Date, probably the fourteenth century.

AN ARABIC BOWL, and cover, of considerable size and very fine workmanship, damascened in silver lines. From its peculiar and graceful ornamentation, it is evidently executed by Mohammed, the son of Zin Eddin, whose name is on one or two specimens of similar work, in other collections. Date, sixteenth century.

FOUR BOWLS, without covers, of Arabic design and (probably) execution, much damascened in silver. Date, sixteenth century.

A VERY LARGE PERFORATED INCENSE or PERFUME BALL, probably a *pomme chauferette.* It is ornamented with double-headed eagles, silvered, and with four lines of inscription in silver letters, recording the name of the owner, and expressive of good wishes. It has evidently been suspended, and is purely Arabic; thirteenth century.

THREE SMALLER PERFORATED BALLS, two of them engraved, one richly damascened in silver; one of the engraved balls has its chamber for the heated material on a pivot; sixteenth century.

A VENETIAN EWER, engraved; sixteenth century.

A PAIR of CANDLESTICKS, of Arabic design and execution, finely chased and damascened in silver and gold; sixteenth century.

TWO SMALLER CANDLESTICKS, of similar origin, damascened in gold and silver; fifteenth or sixteenth century.

A PAIR of LARGE VENETIAN CANDLESTICKS, engraved; sixteenth century.

SEVEN SMALL BOXES, or BOWLS, and covers, engraved, and damascened in silver, and relieved with black (one with red) wax or composition; fifteenth and sixteenth centuries.

TWO PERSIAN VASES, with covers, of very fine work, damascened in silver and gold. Verses are introduced on scrolls in the ornamentation; probably of the fifteenth century.

A TALL PERSIAN VASE, engraved with flowers and birds, and relieved with black antimony or wax; fifteenth or sixteenth century.

THREE INDIAN WATER BOTTLES, of Bedery work, inlaid with silver. The designs are flowers, finely executed; one is in silver and gold. Date, sixteenth century.

Exhibited by JOHN HENDERSON.

EIGHT ROMAN BRONZE FIGURES, found in various parts of London; two of them represent Venus and Mercury; these are shown, full-size, in the wood-cuts. These small figures are the household deities of the Romans, their Lares and Penates; they were placed in an inner room of their houses, called the Lararium, and whither it was customary for them to repair, immediately after they arose in the morning, to perform their devotions before the images of their tutelary deities. Of such a kind, probably, were those "images," or "gods," belonging to Laban, which Rachel carried away and hid about her person, when Jacob, with his wives, fled from their father.—*Gen.* xxxi, 19. These little idols are called here, and elsewhere in Scripture, *teraphim*, in the original, a word which commentators derive from the common ancestor of Jacob and Laban, Abraham's father, Terah, who is expressly said by Joshua, in his address to the Hebrews, to have "served other gods"—xxiv, 2; and, doubtless, the great Founder of the nation was an idolater, until he was "called out" of his father's house in the land of Ur.

A PIECE of LEADEN WATER-PIPE, of great thickness. A great length of this pipe was found on the site of Roman buildings, in Old Broad Street, London, 1854, about four feet below the surface of the pavement. This was probably the water-pipe of the baths of a Roman villa, the remains of which were discovered on the site of the old French Protestant Church, in Threadneedle Street, and during the excavations for the Gresham Chambers. The pipe was in lengths of about 9 feet, and is made by turning over sheets of cast-lead, so as to form a round bottom, the two sides being brought together as a ridge, and soldered. The lengths are joined by very stout bands of lead, nearly 3 inches wide, flat at the top, and round at the bottom, and made water-tight by a very hard cement. Lead-pipes of a similar character have been found in France, and, as some of these bear Roman inscriptions, we may conclude that the present specimen is also Roman. Portions of a lead pipe, of smaller size, but similar in character, were found at Corchester, a Roman station in Northumberland. Diameter of pipe, $3\frac{5}{8}$ inches; and height, $4\frac{1}{4}$ inches; the thickness of metal varies from $\frac{3}{16}$ to $\frac{1}{4}$ of an inch.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A BRONZE LEG (*Roman*), found at Tibberton, in Gloucestershire. This relic was discovered on the property of Wm. Philip Price, Esq.; and it is not a little singular that it is almost precisely of the same make and pattern as that found in Wiltshire, on the line of the Roman road (*via* Badonica), near Beckhampton. This bronze leg has a groove to make a joint at the knee. Dr. Merewether, late Dean of Hereford, in his "*Diary of a Dean*," mentioning the Wiltshire

discovery, says, "Could this be part of such a figure as we read of in Petronius?—'Larvam argenteam attulit servus, sic aptatam ut articuli ejus vertebræque laxatæ in omnem partem verterantur.'" It is to be hoped that Mr. Price may be induced to make further search. The field where these articles were found, being the site of a "Roman bloomery," would, doubtless, produce some interesting remains.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

TWO ROMAN PENATES, in bronze, representing Jupiter and Mercury. Each is 4½ inches high.

A BRONZE FIGURE of a FEMALE, apparently in ecclesiastical costume; 7 inches high. Sixteenth century.

A FIGURE of a "SALVAGE," or hairy man, in bronze.

A LARGE BRONZE SPOON, shaped like a shell. From the collection of DR. Conyers Middleton.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A BULL-FIGHT, consisting of many bronze figures, of very spirited Italian design and fine execution, and supposed, from the nature of the casting, to be between 200 and 300 years old.

"Bounds with one lashing spring the mighty brute,
And, wildly staring, spurns with sounding foot
The sand, nor blindly rushes on his foe;
Here, there, he points his threatening front to suit
His first attack, wide waving to and fro
His angry tail, red rolls his eye's dilated glow.

"Sudden he stops; his eye is fix'd, away,
Away, thou heedless boy! prepare the spur,
Now is thy time, to perish, or display
The skill that yet may check his mad career.
With well-timed croupe the nimble coursers veer;
On foams the bull, but not unscathed he goes;
Streams from his flank the crimson torrent clear;
He flies, he wheels, distracted with his throes,
Dart follows dart, lance lance; loud bellowings speak his woes.

"Again he comes, nor dart nor lance avail,
Nor the wild plunging of the tortured horse;
Though man and man's avenging arms assail,
Vain are his weapons, vainer is his force.
One gallant steed is stretch'd a mangled corse;
Another, hideous sight! unseam'd appears,
His gory chest unveils life's panting source;
Though death-struck, still his feeble frame he rears,
Staggering, but stemming all, his lord unharm'd he bears.

"Foil'd, bleeding, breathless, furious to the last,
Full in the centre stands the bull at bay,
Mid wounds, and clinging darts, and lances brast,
And foes disabled in the brutal fray;
And now the matadores around him play,
Shake the red cloak, and poise the ready brand:
Once more through all he bursts his thundering way—
Vain rage! the mantle quits the conynge hand,
Wraps his fierce eye—'tis past—he sinks upon the sand."

LORD BYRON'S *Childe Harold, Canto* I, lxxv *to* lxxviii.

Exhibited by MALCOLM ORME, *Member.*

A PAIL-SHAPED BRASS BOX, containing a set of weights, and ornamented with various figures of animals, which form the hinges, handle, and hasp.

A COUVRE-FEU, or CURFEW, of copper, formerly in the collection of Horace Walpole, at Strawberry Hill, by whom it was supposed to be the only remaining specimen in the kingdom. It measures 17 inches wide, 10¼ inches high, and 8½ inches deep. The ornamentation consists of borders of vine-leaves and grapes, which are repeated on the handle, and of a wavy pattern produced by the opposition of a series of semi-circles. On each side of the vertical band, forming the handle, is an ornament, which appears to be a rude imitation of the *rose-en-soleil*, a badge of the House of York, adopted by Edward IV., after the battle at Mortimer's Cross, 1461. SHAKSPEARE alludes to its origin:—

"Edward.—Dazzle mine eyes, or do I see three suns?
* * * * *
Whate'er it bodes, henceforward will I bear
Upon my target three fair shining suns."

King Henry VI., Act ii, *Sc.* 1.

The curfew is thus described by the antiquary, Francis Grose:—"This utensil is called a curfew, or *couvre-feu*, from its use, which is that of suddenly putting out a fire; the method of applying it was thus—the wood and embers were raked as close as possible to the back of the hearth, and then the curfew was put over them, the open part placed close to the back of the chimney; by this contrivance, the air being almost entirely excluded, the fire was, of course, extinguished."—*Antiq. Report*, Vol. I.

Alluding to the introduction of the curfew by William the Conqueror, the historian Hume (in a note) observes—"The obliging of the inhabitants to put out the fires and lights at certain hours, upon the sounding of a bell, called the *courfeu*, is represented by Polydore Virgil, lib. 9, as a mark of the servitude of the English. But this was a law of police, which William had previously established in Normandy.—*See* DU MOULIN, *Hist. de Normandie*, p. 160. The same law had place in Scotland."—*Leges Borgor*, cap. 86.

VOLTAIRE also, speaking of the curfew, tells us that "the law, far from being tyrannical, was only an ancient police, established in almost all the towns of the north, and which had been long preserved in the convents," adding, as a sufficient reason for its observance, "that the houses were all built of wood, and the fear of fire was one of the most important objects of general police."—*Univ. Hist.*

The law, thus established, continued in force until the reign of Henry I., who, in 1103, "abolished the curfew" (BLACKSTONE); but, although the obligation ceased, the custom of ringing a bell at a certain hour was long retained, in order to proclaim the time, and is still kept up in some parishes in London, and in many parts of England. Topographical works abound in notices of the curfew, of which a few examples may be interesting:—

"The custom of ringing curfew, which is still kept at Claybrook, has probably remained without intermission since the days of the Norman Conqueror."—MACAULAY, *Hist. and Antiq. of Claybrook, in Leicestershire.*

"A bell is rung here at four in the morning, and at eight in the evening, for which the clerk hath 20*s.* yearly, paid him by the rector."—BRIDGES'S *Northamptonshire—Byfield Church.*

"1651. For ringing the curfew-bell for one year, £1 10*s.*"—LYSONS' *Environs of London;* Churchwardens' accounts of *Kingston-upon-Thames.*

"The purpose as well as the name of the curfew-bell is still retained in Newcastle, where it is rung at the original time,—eight o'clock at night."—BROCKETT'S *Glossary of North-country Words.*

In Oxford the custom "of ringing the bell at Carfax every night at eight o'clock, called curfew-bell, or cover-fire-bell, was, by order of King Alfred, the restorer of our University, who ordained that all the inhabitants of Oxford should, at the ringing of that bell, cover up their fires and go to bed; which custom is observed to this day."—PESHALL'S *Hist. of Oxford.*

Exhibited by CHARLES REED, F.S.A.

A BRONZE FIGURE of VENUS, from the Vatican:—

"Within the pale
We stand, and in that form and face behold,
What Mind can make when Nature's self would fail."
LORD BYRON.

A BRONZE FIGURE of MERCURY, after John of Bologna:—

"Rise from the ground like feather'd Mercury."
SHAKSPEARE.

John, or Giovanni de Bologna, a Frenchman by birth, was the most eminent of all the scholars of Michael Angelo, at whose death he continued to be the leading master of the Italian school of sculptors. The "Mercury" is one of his most celebrated works.

A BRONZE FIGURE of the BOY and THORN, from the Vatican.

A BRONZE FIGURE of a WATER-CARRIER, found at Rome.

A BRONZE FIGURE of an ABBESS of NORMANDY, after Albert Durer.

A BRONZE FIGURE of FREDERICK the GREAT, King of Prussia. He was son of Frederick William I. and Sophia Dorothy, only daughter of George I., King of England.

A BRONZE FIGURE of NAPOLEON BUONAPARTE. Born at Ajaccio, in Corsica, 15th August, 1769; elected Chief Consul, 1799; Emperor of France, 1804; crowned, 26th May, 1805, with the "Iron Crown of Lombardy," with his first wife, Josephine Beauharnais, from whom he was divorced in 1809, when he married, 2nd April, 1810, the Arch-duchess Maria Louisa of Austria, by whom he had one son, born 20th April, 1811, created King of Rome, but who, after his father's death, was better known by his Bohemian title of Duke of Reichstadt; he died in Austria, 22nd July, 1832. Napoleon Buonaparte, after the battle of Waterloo, abdicated, 22nd June, 1815, surrendered himself to the English, and was taken to St. Helena, where he died, 5th May, 1821.

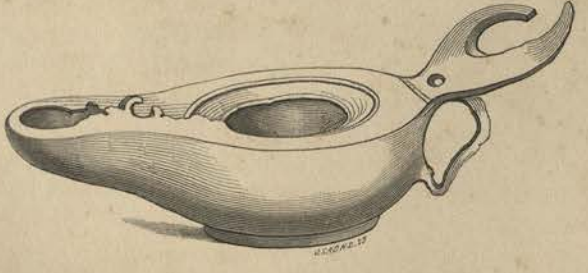
"The Desolator desolate!
The Victor overthrown!
The Arbiter of others' fate
A Suppliant for his own!"
LORD BYRON.

Exhibited by MONTAGU JOHN TATHAM, *Member.*

A SQUARE CASKET, of the sixteenth century. It is formed of wood, covered with plates of gilded metal, which are again overlaid with open work of steel in a geometrical pattern, entwined with foliage which is chased out of the solid. It has been adorned with medallions, two of which remain. These are of gilt brass, and bear male busts in profile, wearing the costume of the reign of Elizabeth. The lock which is in the lid shoots six bolts.

Exhibited by W. J. BERNHARD SMITH.

A SMALL ROMAN LAMP, in bronze, the handle of which is the crescent of Diana, before whose image, therefore, this lamp would be used.



A ROMAN LAMP, in bronze, of which the cover is lost. Extreme length, 5½ inches; height, 1¾ inches; and extreme width, 2¼ inches.

A FRAGMENT of a GROUP, in BRONZE, of SAMSON SLAYING the PHILISTINES, very much resembling the hero of Israel in a celebrated group attributed to Michael Angelo. There is a colossal group, in marble, known to be the work of John of Bologna, now in the possession of Sir William Worsley, Bart., of Hovingham Hall, Yorkshire, to whose grand-father it was presented by George III., from Buckingham Palace, having been given by Philip of Spain to Charles I., when he was in Spain. In the Worsley group there is only one Philistine, although, by some oversight, Vasari speaks of "due Filistei." Mr. Warner's fine group, which is twice the size of the illustration, has two Philistines, of whom one is already dead.

A BRONZE BELL, $4\frac{1}{8}$ inches high, $3\frac{1}{2}$ inches in diameter. On an upper band is inscribed **O MATER DEI,** then follows a shield of arms, viz., paly of six, and the remainder of the invocation, **MEMENTO MEI.** On a lower band is the name of the founder, **PETRVS CHEINEYS ME FECIT. 1568.**—(11 *Qu. Eliz.*) Between the two bands Orpheus is seated, playing on a fiddle, surrounded by an audience, in which are a lion, wolf, ape, hare, pelican, dancing bear, and sphynx; and on trees are seen birds, all very attentive to the musician.

A BRONZE BELL, 4 inches in diameter, and 4 inches high. It is ornamented with cupids in circles, and with mermaids intertwined; also with shields, bearing masks, one having the initials **S. C.** Date, the end of sixteenth century.

A BRONZE BELL, plain, $2\frac{7}{8}$ inches in diameter, and $3\frac{5}{8}$ inches high.

A BRONZE BELL, also plain, $3\frac{1}{2}$ inches in diameter, $4\frac{1}{2}$ inches high.

A FLASK, of elegant form, and of Eastern manufacture, in brass, entirely engraved with a fine pattern, and flowers between; round the neck is a lotus flower. Height, 8 inches; diameter at foot, 4 inches.

A ROMAN BRONZE FIGURE of JUPITER, 4 inches high, holding a thunderbolt in his left hand; the statue is partly mutilated.

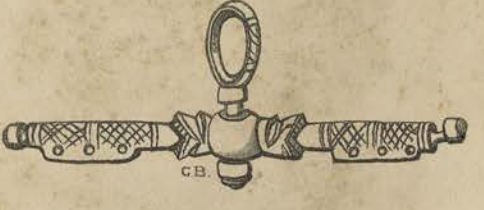
AN ESCUTCHEON, in gilt metal, 9½ inches square, probably belonging to the leather chest of a Lord High Treasurer of England, and about the time of Charles I. It is in pierced work, and has on either side of a heart-shaped plate, wherein is the key-hole, a lion rampant crowned, holding in his paw a short sword. At the corners of the plate are eight lioncels, and above the centre-plate is a grotesque mask. The tails of the lions terminate in foliage, filling up the intermediate spaces of the escutcheon.

A STIRRUP, of brass, of the time of Henry VI.; the bottom is formed very sloping in front, to enable the horseman to point downwards the toe of his soleret.

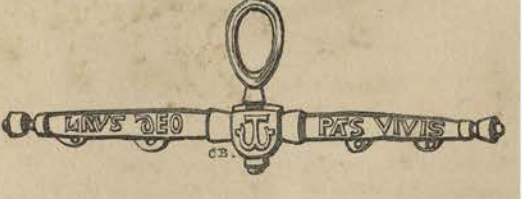
A CHILD'S TOY, of brass, in the form of a horse-pistol, of the time of Charles I.

A LACHRYMATORY, or tear-bottle, in bronze, 2½ inches long, 1¼ inch in diameter, and ⅝ of an inch across the neck.

A portion of the METAL FRAME of a GYPCIERE, the purse or pouch of the middle ages.



Another FRAME-WORK of a GYPCIERE, inscribed **LAVS DEO, PAS VIVIS,** with a grapnel of two flukes placed between the second and third words.



In CHAUCER'S *Canterbury Tales*, the Franklin is mentioned, in the Prologue, as having a purse of this kind,—

"An anlas and a gipser, al of silke,
Heng at his gerdal, whit as morne mylk."

The gypciere is found on brasses of the latter part of the fifteenth century, and Waller gives an instance of a rich and elaborate brass, dated 1350, from the Cathedral of Bruges, representing a portly burgess of that once famous city, wearing the gypciere, with his anelace thrust through the lappets.

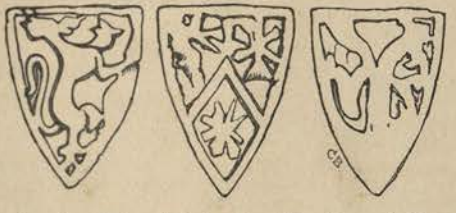
A STANDARD GALLON MEASURE, in bronze, of the reign of Henry VII. It stands 12¾ inches high; diameter at mouth, 9½ inches; at foot, 5½ inches. Two bands, each of three beadings, are round the measure, and between these is a raised flat band, whereon is the Yorkist badge of the *rose-en-soleil*, and the inscription, in raised black letter, "Henricus Septimus," between the Tudor badges, the greyhound, and Portcullis (*Beaufort*). The handle is formed of the head and trunk of an elephant. On each side of the rim is a square notch, to bring the measure to the exact quantity, proving that the vessel was intended for liquids, and it has been ascertained to hold exactly an imperial gallon of the present day. The metal is of great thickness.

A BRONZE STANDARD MEASURE, a wine pint, 4¼ inches high, 3¾ inches diameter, and inscribed "*Wine Pint*, 1663."—(15 *Ch. II.*) On the front is a shield, formed of a masoned triple-towered gateway and portcullis, enclosing a coat of arms, viz.,—*guttee de sang*, on a chief dancetté a lion passant guardant. The outline is slightly tapering, and a square handle is attached.

A STANDARD TROY WEIGHT, in bronze; 5¼ inches in upper diameter; depth, 3⅜ inches; lower diameter, 4⅜ inches. It is pounced all over with small ovals, containing stars, having birds and trefoil-leaves between. On the front, within a circle, is a dolphin, between three cross-croslets fitchée, and the inscription *Aldeburg Bvrgvm*. On the top of the rim the weight is shown by the numerals cxxviii, 3 ℞. At the bottom of the weight are the Government marks, viz., a crowned E. L., also A. ℞., and the figure of a weight, each of which is placed between four five-leaved roses. The date, 1588, is on the weight.—(30 *Qu. Elizabeth.*)

A BRONZE STEEL-YARD WEIGHT, in the form of a Dodo; height, 4½ inches; width at base, 3 inches.

A STEEL-YARD WEIGHT, of globular shape; it is formed externally of thin brass, and filled up solid with lead. It is 2¾ inches high, and weighs about 2lbs. 11ozs. Around it are three shields, on which are heraldic bearings; 1, a lion rampant within a border; 2, a chevron, between three estoiles within a border; 3, an eagle displayed



within a border. The date is about the time of Henry III., when such weights were not uncommon, and the lion (for England) and the eagle displayed (for Germany) probably denote the badges of Richard, second son of King John, who was created by his brother, Henry III., Earl of Poictou and Cornwall, and afterwards elected King of the Romans, with a view to the imperial crown of Germany. He held some jurisdiction over weights and measures, and was esteemed the richest subject in Christendom, much of his wealth arising from the plunder of the Jews in England. On one occasion his brother, having borrowed from him 5,000 marks, handed over to the Earl of Cornwall all the Jews in the kingdom for repayment; and, as an old historian expresses the treatment of that unhappy race—"So that those whom one brother hath flayed, the other might embowel." A weight, similar to the one shown, is described in Vol. II. of the *Archæol. Journal*, p. 203; it was dredged up from the moat of Fulbroke Castle, Warwick, in 1840; it has four shields, each charged with a lion.

A BRONZE STANDARD WEIGHT, of 28lbs., in the form of a bell; it is pounced all over with five-leaved roses, and is inscribed "Anº. Do. 1588, E. L. Aº. Reg. xxx."—(30 *Qu. Elizabeth.*) On the top of the bell are the initials **G. D. C.** with a crown over them.

A BRONZE STANDARD, half the weight of the preceding, bearing the same date, inscription, arms, and marks, but not so elaborately pounced.

A BRONZE MOULD, for casting Celts; 8 inches long; extreme width, 3⅝ inches; and 1¾ inch wide at narrow end. This relic is of great interest on account of the material, as it is difficult to cast metal in a metal mould. However, similar moulds have been found at Danesfield, near Bangor, and elsewhere.

A BRASS MORTAR. It is circular, $2\frac{3}{4}$ inches in diameter, and $2\frac{1}{8}$ inches high; round the outside are six projecting knobs, to hold the mortar firmly in a stand while in use; on one side

is a projecting human head, clothed in the hood of the middle ages, with a hole for the purpose of suspension—between the projecting knobs the spaces are variously ornamented, one having thereon the head of a jester, and another filled with intersecting triangles.

Exhibited by CHARLES WARNER.

CHAMBERLAINS' KEYS.

" Good Lord Chamberlain,
Go, give them welcome."

King Henry VIII., Act i, *Sc.* 4.

THE badges by which Chamberlains are distinguished appear to be of early date, the appointment being made by the delivery of a key, which is yielded up on resignation of office, and thus to demand the key was to dismiss the holder:—

" For which I do discharge you of your office;
Give up your keys."

Measure for Measure, Act iv, *Sc.* 1.

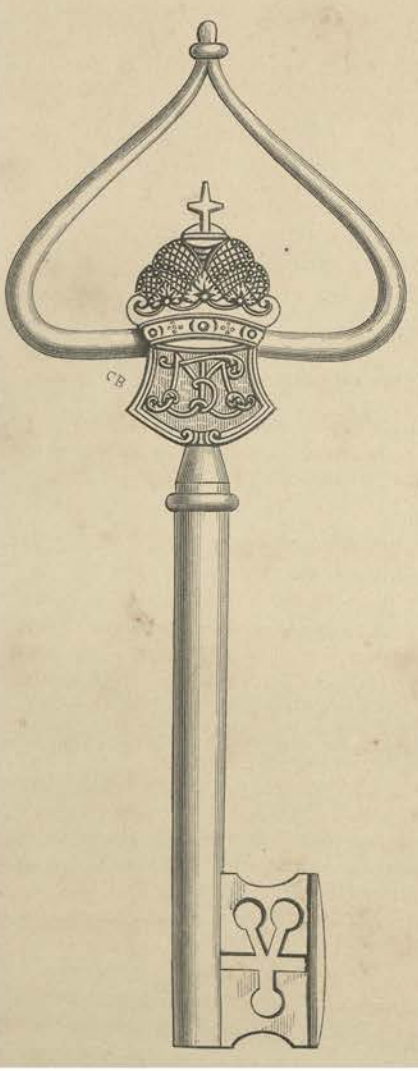
Under the Emperors of Rome, "the Chamberlain of the Imperial Chamber" was an important officer, and in households of royal and princely dignity, the Chamberlain has always held a high rank, his badge, as seen in the annexed list, being a key of large size and elaborate design.

In England there are two great officers of state of this class of appointment; one is called the "Lord Great Chamberlain," who is next in precedency to the Lord Privy Seal; the other is the "Lord Chamberlain of the Household," a post which implies a close attendance on the person of the Sovereign, and which gives the holder precedency above other peers; this office is held at pleasure, but that of the Lord Great Chamberlain is hereditary. It was so constituted by King Henry I., in favour of Aubrey de Vere, to hold the same in fee to himself and his heirs, with all dignities and liberties thereunto belonging. His son, of the same Christian name, was created Earl of Oxford, by Henry II., and the office and title descended in the male line of De Vere to Henry, eighteenth Earl, who died without issue in 1625, when the office of Lord Great Chamberlain came to Robert Bertie, eleventh Lord Willoughby D'Eresby, who claimed it as the son of Mary de Vere, daughter of John, sixteenth Earl of Oxford. The dignity remained in the family of Bertie, Dukes of Ancaster, until the death, in 1779, of Robert, fourth duke, when it was held jointly by his two sisters, the Baroness Gwydir (who was also Lady Willoughby D'Eresby), and the Marchioness Cholmondeley; and in these two families, Burrell and Cholmondeley, the office is now vested jointly, but the duties are performed by one of their representatives, in turn, during a whole reign.

G. R. F.

Chamberlains' Keys.

A COLLECTION of CHAMBERLAINS' OFFICIAL GILT KEYS, *Imperial, Regal, Electoral,* and of *Prince-Bishops,* belonging to CHARLES OCTAVIUS SIDNEY MORGAN, ESQ., M.P. :—



IMPERIAL.—GERMANY.

CHARLES VI., Emperor of Germany, 1711–1742. The key is 7¾ inches long, the bow is plain and heart-shaped, the stem is also plain, the ward cut in shape of the Holy Trinity cross. On a flat bow are the letters **C^{VI}.** under an imperial crown.

A second key of the same Emperor, as CHARLES III., King of Hungary, and precisely like the one above described.

FRANCIS I., Emperor of Germany, and MARIA THERESA, Empress; 1745–1765. This key resembles the former, with the exception that it has the initials **F. I.** on one side, and **F. M.** on the other. The Empress was the daughter of Charles VI., and married Francis, Duke of Lorraine; it was on her behalf that the Hungarian nobles exclaimed, "Moriamur pro Rege nostro Maria Theresa."—*See Illustration.*

JOSEPH II., Emperor, 1765–1790, son of Francis and Maria Theresa. The key is 7¼ inches long. Within the oval bow is the double-headed eagle, with the sceptre and sword, and on its head **J^{II}.** on one side, and **M. T.** on the other; the ward is a trefoil.

FRANCIS II., the last Emperor of Germany, and First of Austria, 1792–1835. The key is 7¼ inches long; it has the initial **F.** on both sides; in other respects it is like the last key. The Emperor's daughter, the Arch-duchess Maria Louisa, became the second wife of Napoleon Buonaparte.

RUSSIA.

PAUL I., Emperor, 1796–1801. This key is 7 inches long; the bow is a shield, having the initials **P. P.** (Paul Petrovitch) interlaced with palm branches under an imperial crown, supported by an eagle and lion reguardant, crowned. The stem is fluted.

ALEXANDER I., Emperor, succeeded his father, Paul I., in 1801–1825. The key is 6 inches long; on the bow is the double-headed eagle, under a crown, holding the sceptre and orb, having on its breast **A. I.** The bit has a saltire cross; the stem is fluted and entwined with foliage. This and the preceding key have a loop at the back.

REGAL.—ENGLAND.

GEORGE I., 1714–1727. This key is 5½ inches long; the bow has scrolls enclosing the initials **G. R.** under a crown. The baluster stem is octagonal, and the bit is engraved.

GEORGE AUGUSTUS, as Prince of Wales (son of George I., and afterwards George II.), 1714–1727, died 1760. This key is 5½ inches long, and has the initials **G. P. W.** under a crown.

CAROLINE WILHELMINA, of Brandenburgh-Anspach, as Princess of Wales, consort of George Augustus; the key is 5¼ inches long, the circular bow of scrolls enclosing the initials **C. P. W.**

The same Princess, as QUEEN CAROLINE, consort of George II., 1727; she died in 1737. This key resembles the last, excepting that the initials are **C. R.**

GEORGE III., as Elector of Hanover, 1760–1816. The key, 4½ inches long, has an engraved stem and open bit; the initials **G. R.**, but there is no crown to the bow.

GEORGE III., as King of Hanover, 1816–1820. This key is like the former, with the exception that the initials **G. R.** are under a crown.

PRUSSIA.

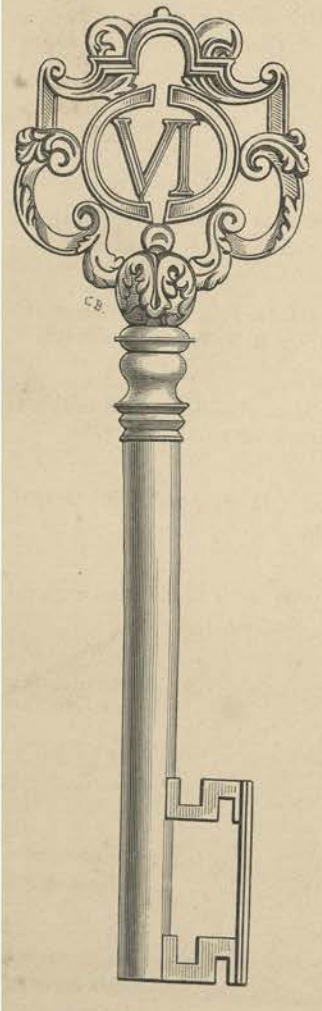
FREDERICK WILLIAM III., King, 1797–1841. This key is 6¾ inches long; the bow has a festoon of drapery and a wreath of palm branches, enclosing the initials **F. R.** under a crown of eight open arches; the stem is plain.

This monarch was father of the late and of the present King of Prussia, who succeeded in 1861; his son, the Crown Prince, is married to the Princess Royal of England. Their ancestor,

Frederick the First, Elector, and afterwards King of Prussia, 1700–1713, married Sophia Charlotte, sister of George I., and his son, Frederick William I., married his cousin, the Princess Sophia Dorothy, only daughter of George I.

DENMARK.

CHRISTIAN VI., King, 1730–1746. His son, Frederick V., married the Princess Louisa, of England, youngest daughter of George II. The key is 6¾ inches long; a bow of scrolls encloses the cypher **C. C.**, with **VI** between; the stem is plain, and the bit is open.—*See Illustration.*



CHRISTIAN VII., son of Ferdinand V., who died 1766, reigned from 1766 to 1808; he married his cousin, Caroline Matilda, daughter of Frederick, Prince of Wales. The key is 5½ inches long; the bow is formed of two "C.'s," under a crown, and enclosing the cyphers **C. VII**; the stem is plain, with open bit.

FREDERICK VI., son of Christian VII., 1808–1839. This key, 5⅛ inches long, is similar to the preceding, but with the initials **F. R. VI.**

There have been frequent alliances in marriage between the royal houses of Denmark and England. James I. married Anne, daughter of Frederick II., and his ancestor, James III., King of Scots, married Margaret, daughter of Christian I. The consort of our "Good Queen Anne," Prince George of Denmark, was son of Frederick III. All England has hailed with joy the recent alliance of the Heir to the Throne with a daughter of Denmark.

ELECTORAL.—COLOGNE.

JOSEPH CLEMENT, Elector (son of Ferdinand, Elector of Bavaria), 1688–1723. The key, 5¾ inches long, has a circular bow of wreaths of leaves, with the initials **J. C.** under an electoral cap or bonnet; the pipe is circular.

CLEMENT AUGUSTUS, Elector (son of Maximilian, Elector of Bavaria), 1723–1761. The key is 5¼ inches long, with a circular bow, having **C. A.** under an electoral cap.

MAXIMILIAN FRANCIS, Elector (son of the Emperor Francis and Maria Theresa), 1784–1801. This key is 6¼ inches long; the bow is in form of a shield, on which is a coat of arms, viz., Quarterly, 1, a cross, for Cologne; 2, a lion rampant, for the Palatine of the Rhine; 3, three hearts, two and one, for Engern; 4, an eagle displayed, for Aremberg; and the initials **M. F.** under a cap. On an escutcheon of pretence, a field gules, with a fess argent within a bordure.

MAYENCE.

JOHN FREDERICK CHARLES von OSTEIN, Elector, 1743–1763. The key is 6¾ inches long; the bow has palm branches and two grey-hounds, enclosing the initials **I. F. C.** under a cap; below is a wheel of six spokes.—*See Illustration.*

FREDERICK von ERTHAL, last Elector of Mayence, 1774–1803. The key is 6½ inches long; the bow is a festoon of laurel leaves, enclosing the wheel of six spokes, and under the electoral cap. The wheel was adopted as a badge by a former Elector, who was the son of a carman.

TREVES.

JOHN PHILIP von WALDERDORF, Elector, 1756–1768. The key is 7 inches long; the bow is in form of a shield, ensigned by an electoral crown, and enclosing another shield, whereon is a coat of arms, quarterly, 1 and 4, a lion rampant; 2 and 3, Barry argent and or; with the initials **J. P. C.**; the pipe is circular, and the bit has a cross fleuré.

CLEMENT WENCESLAS, the last Elector of Tréves (son of Frederick Augustus II., Elector of Saxony), 1763–1803. The key is 6¼ inches long; the bow is a shield formed of two therm lions and crowned, and enclosing **C. W.**; below is a small shield, bearing a bend sinister. The bit has a cross between four trefoils.—*See Illustration.*

BAVARIA.

MAXIMILIAN JOSEPH I., and MARIA ANNE, Elector and Electress, 1745–1778. This key is 8½ inches long; the oval bow encloses, between wreaths of laurel, a shield of arms, viz., quarterly, 1 and 4, bendy fusily, for Bavaria; 2 and 3, a lion rampant, for Bohemia; on an escutcheon of pretence, the orb and cross, for the Electorate; supporters, two lions reguardant, for Bavaria. Around is the collar of the Order of the Golden Fleece, and underneath are the initials **M. J.** on one side, and **M. A.** on the other.

MAXIMILIAN JOSEPH; another key, 7¾ inches long; the bow has the shield as before, and from it is suspended an order, being a star of eight points; it has the initials **M. J.** The Order of "the Star" was instituted in 1351, by John II., King of France, but discontinued in the time of Louis XI.

CHARLES THEODORE, Elector Palatine of the Rhine, 1743, succeeded to the Electorate of Bavaria in 1778–1799. The key is 6 inches long; the bow consists of therm figures, bearded and crowned, enclosing the initials **C. T.**; the bit has four trefoils surrounding a star.

MAXIMILIAN JOSEPH II., Elector of Bavaria and the Palatinate, 1799–1805. This key, 5¾ inches long, is of the same type as the preceding, with the exception of the initials which are on it, **M. J.**

BAVARIA.—REGAL.

MAXIMILIAN JOSEPH, the same prince as above, who became King of Bavaria, in 1805 to 1825. The key is 6 inches long; the bow, formed of scrolls and crowned, encloses the initials **M. J.**

LOUIS CHARLES, King, 1825, abdicated in 1848. The key is 7 inches long; the bow is a solid plate of drapery, chased, under a crown, with a coat of arms, bendy fusily, and supporters, two lions; on an escutcheon of pretence, a sword and sceptre saltier-wise ensigned by a crown; three orders are suspended from the shield.

WURTEMBURG.—DUCAL.

FREDERICK EUGENE, Duke of Wurtemburg, 1795–1797. The key is 6½ inches long; the circular bow of scrolls, crowned, enclosing the initials **F. E. R.**

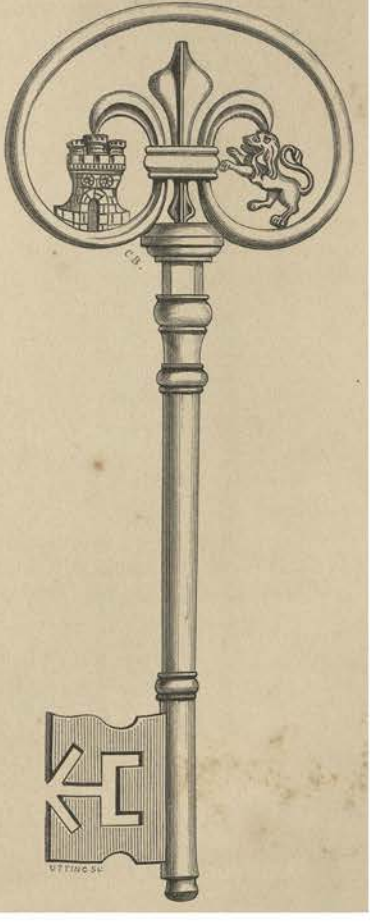
FREDERICK II., Duke, from 1797 to 1806, in which year Wurtemburg became a kingdom, of which he was the first King. He married, in 1797, the Princess Royal of England, daughter of George III., and died in 1816. The key is 7 inches long; the bow is circular; on the stem is a shield, with the letter **F.** under a crown.

SAXONY.

FREDERICK AUGUSTUS III., Elector of Saxony, from 1763 to 1807, when he became the first King, for his assistance to Napoleon Buonaparte. The key is 6¼ inches long; the bow of open interlaced work encloses two shields of arms—on the first are the two swords saltier-wise, on a field party per fess argent and sable; on the second, the arms of Saxony; above are the initials **F. A.**

SPAIN.

A KEY of one of the BOURBON SOVEREIGNS, who reigned from 1700 to 1808. It is 6½ inches long; in the bow is the *fleur-de-lis* of France, the castle for Castile, and the lion for Leon.—*See Illustration.*



JOSEPH NAPOLEON, King of Spain, eldest brother of Napoleon Buonaparte, who made him King of Spain, in the place of Ferdinand of Bourbon, in 1808 to 1814. The key is 5½ inches long, the bow composed of laurel leaves, enclosing the castle and lion, and the cypher **J. II.**

PORTUGAL.

PEDRO III., King, who reigned jointly with his wife, Maria Frances Isabella, 1777–1786. The key is 7 inches long, with oval bow; on one side of the stem is the cypher **PO.** and on the other an **R.** under a crown.

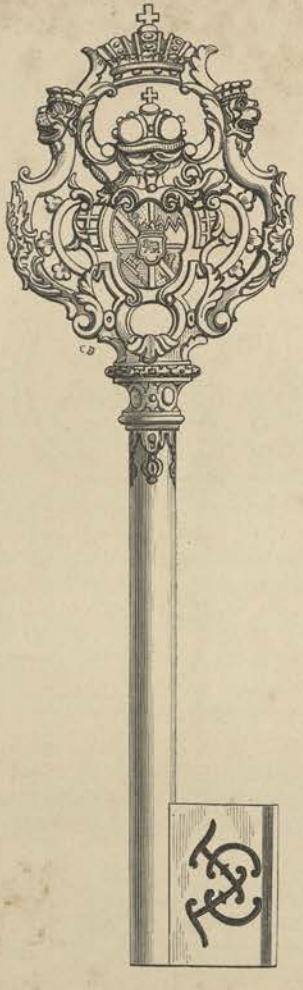
BADEN.

CHARLES FREDERICK, Margrave of Baden, 1746, created Grand Duke in 1803, died 1811. The key is 7 inches long; the oval bow encloses a shield of arms, or, a bend gules.

PALATINATE OF THE RHINE.

CHARLES THEODORE, Elector Palatine, 1743, succeeded to the Electorate of Bavaria in 1778, died 1799. The key is 6 inches long; the bow, formed of two therm figures under a crown, encloses the initials **C. T.**

BAMBERG AND WURTZBURG.



FREDERICK CHARLES von SCHÖNBORN, Prince-Bishop, 1732–1746. The key is 6¾ inches long; the bow consists of two crowned therm lions, enclosing a shield of arms, quarterly—1 and 4, or, a lion rampant sable, a bar, argent, for Bamberg; 2, gules, three chevrons in base; . . . . 3, azure, a pennon in bend, quarterly, argent and gules, for Wurtzburg. On the bit are the initials **F. C.**—*See Illustration.*

FRANCIS LOUIS von ERTHAL, Prince-Bishop, 1779–1795. The key, 6½ inches long, has on the bit the initials **F. L.**; in other respects it is like the last key.

KEYS UNKNOWN.

A GILT KEY, 5¾ inches long, having in the bow, which is surmounted by a ducal cap, an interlaced cypher of the letters **C. S. Z.**

A GILT KEY, 6½ inches long; the bow formed of scrolls, with the interlaced letters **L. B.** under a ducal cap. The bit is steel.

A LARGE GILT KEY, 7½ inches long; the bow formed of scrolls.

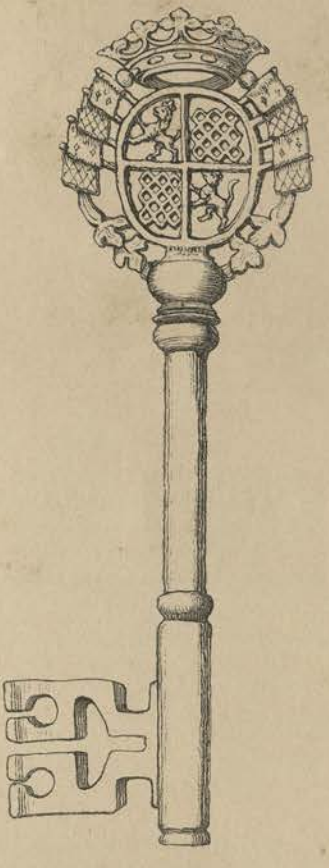
A SMALLER KEY, apparently French; the bow formed with scrolls, terminating in a ducal coronet.

A STEEL KEY, 5½ inches long, set with paste imitation stones, and having the initial **A.**

A DOUBLE STEEL KEY, the bow of which is a latch-key. On the stem of the key is a sliding piece of steel, in form of a heart, to increase the size of either end, in order to obtain more purchase for the hand. It is engraved with the emblems of the Passion, and it was probably a Sacristan's key.

Exhibited by CHARLES OCTAVIUS SIDNEY MORGAN, M.P., F.S.A., *&c.*

AN OFFICIAL KEY, of steel, 5½ inches long; in the bow is an oval shield, within which are coats of arms, viz., quarterly—1 and 4, a lion rampant, crowned; 2 and 3, fretty. On either side are four banners; on the first and third are three *fleurs-de-lis*, on the second and fourth, chequy. The whole is surmounted by a ducal coronet of five strawberry leaves. This was probably the key of a Chamberlain to one of the Princes of the Palatinate, whose arms were, sable, a lion rampant, or, crowned gules.



Exhibited by EDWARD HAWKINS, F.R.S., F.S.A., F.L.S.

TWO KEYS, of gilt metal; one 7¼ inches long, being a Chamberlain's key, having the initials of the Emperor Francis I. and Maria Theresa, in the heart-shaped bow, 1745–1765. This key is of the same type as the one described in Mr. Octavius Morgan's collection.

TWO STEEL DOOR-KEYS, of Italian workmanship, with plain bows and baluster stems, having crowns and cyphers engraved on the handles; one is marked **V. R. S.** These keys, respectively 6½ and 7½ inches long, belong to the eighteenth century, and are probably Chamberlains' keys.

Exhibited by the REV. JAMES BECK, M.A.

A STEEL KEY, the official key of the Lady of the Bedchamber to the Duchess of York, the first wife of King James II. The duchess, who did not live to be Queen, was Anne Hyde, eldest daughter of Edward Hyde, Earl of Clarendon, Lord High Chancellor. She was the mother of several children, who died in their infancy, and also of the two princesses who came to the throne, after their father's abdication, viz., Mary, who reigned with her consort, King William III., and the "Good Queen Anne," who succeeded them. The Duchess of York died March 31, 1671.

Exhibited by HENRY WILLETT, *formerly* CATT.

LOCKS, KEYS, AND DOOR FURNITURE.

" We have locks to safeguard necessaries."
Henry V., Act i, *Scene* 2.

A KEY, both in Greek and Latin, is derived from a verb, signifying to shut, and, since the earliest times, it has been regarded as the symbol of power and authority. The keys of the ancients differed from those of modern times, because their doors and trunks were usually closed with bands or bars, and the keys served only to loosen or fasten these bands, and hence the significance of the expression, " the power of the keys," which was the same as that of " binding and loosing."—*St. Matth.* xvi, 19. There is a remarkable identity of language between the *Old* and *New Testaments* in reference to this subject. THE ALMIGHTY, speaking of Eliakim, by his prophet Isaiah, declares, " And the key of the house of David will I lay upon his shoulder, so he shall open, and none shall shut, and he shall shut, and none shall open."—xxii, 22. Eliakim was a type of the MESSIAH, to whom St. John the Divine applies these very same words.—*Rev.* iii, 7.

It is held by commentators that the authority to explain the Law and the Prophets was given among the Jews, by the delivery of a key; and of one Rabbi Samuel it is related that, after his death, they put his key and his tablets into his coffin, because he did not deserve to have a son, to whom he might be able to leave the ensigns of his office. This account throws a light on the reproof of OUR LORD to the lawyers who sat in Moses' seat,—" Ye have taken away the key of knowledge: ye enter not in yourselves, and them that were entering in ye hindered."—*St. Luke* xi, 52.

Chardin says, that a lock in the East is like a little harrow, which enters half-way into a wooden staple, and that the key has a wooden handle, with points at the end of it, which are pushed into the staple, and so raise this little harrow. This description answers to that of an Egyptian lock, 4000 years old, of which the end of the key is in form of the letter E, having three pins, which, on being pushed in through a hole in the bolt, raise up the locking pins.

It is possible that this primitive kind of fastening is that which was in use among the Hebrews, derived by them, in common with so many inventions, from the Egyptians. The

earliest instance in Scripture of a lock occurs in the *Book of Judges*, where Ehud, after he had slain Eglon, the King of Moab, when he was alone in his summer pavilion, "shut the doors of the parlour upon him, and locked them." When Eglon's servants, after waiting a long time, found the doors locked, and that their lord did not come forth, "they took a key, and opened *them*."—iii, 23, 25. This scene is laid in the year 1394 B.C.

In the account of the re-building of the walls of Jerusalem, after the captivity, by the Jews, we read—"And they set up the doors thereof, and the locks thereof, and the bars thereof."—*Nehemiah* iii, 3. This event was in 445 B.C. In the Vulgate translation the same word, *sera*, is used in both the above-quoted passages, for lock, as it is for the fastening of the city gate of Gaza, which Samson carried off "bar and all,"—*Judges* xvi, 3—1120 B.C.; and this word *sera* stands for the wooden or iron bar which was used in Roman houses to secure their front door, by being placed across it.

In all these instances, as in that mentioned in *Solomon's Song, ch.* v, 5, we may regard the lock as a rude kind of latch, which could be opened from the outside only by a properly fitting instrument, resembling the modern latch-key. Such, too, was the fastening described by HOMER:—

> "It is the pleasure of Telemachus,
> Sage Euryclea! that thou key secure
> The door."
>
> COWPER, *Odyssey*, xxi, 456.

This method is more fully described in the earlier part of the same *Book, line* 6, wherein COWPER expresses better than POPE the language of the original; Penelope seeks the chamber wherein is laid up the mighty bow of Ulysses:—

> "First, taking in her hand the brazen key,
> Well-forged, and fitted with an ivory grasp,
> * * * * *
> She loos'd the ring and brace, then introduced
> The key, and, aiming at them from without,
> Struck back the bolts. The portals, at that stroke,
> Sent forth a tone deep as the pastured bull's,
> And flew wide open."

SHAKSPEARE, with the happiest expression, has hit off this primitive mode of affording security to doors, when he makes Posthumus, then in prison, speak of death as—

> "The key
> To unbar these locks."
>
> *Cymbeline, Act* v, *Sc.* 4.

In the Orphic hymn to Pluto, the god is addressed—

> "Pluto, who hast the keys of all the earth,
> Enriching mortals with the yearly fruits."

And thus the Greeks and Romans represented both Pluto and Proserpine with keys in their hands, to denote that they unlocked the treasures of the earth.

The HINGE is derived from the Anglo-Saxon word *hengen,* to hang, and the most ancient mode of hanging the door, often one piece of stone or marble, as seen in some early buildings of Asia Minor, was by pivots, one turning in the "upper lintel," or head of the door-frame, and the other in the "threshold," or cill. Thus we find the expressions in *Proverbs,* "As the door turneth upon his hinges."—xxvi, 14. An Egyptian bronze hinge of this kind is in the British Museum. Plautus alludes to the creaking of a door turning on its pivots.

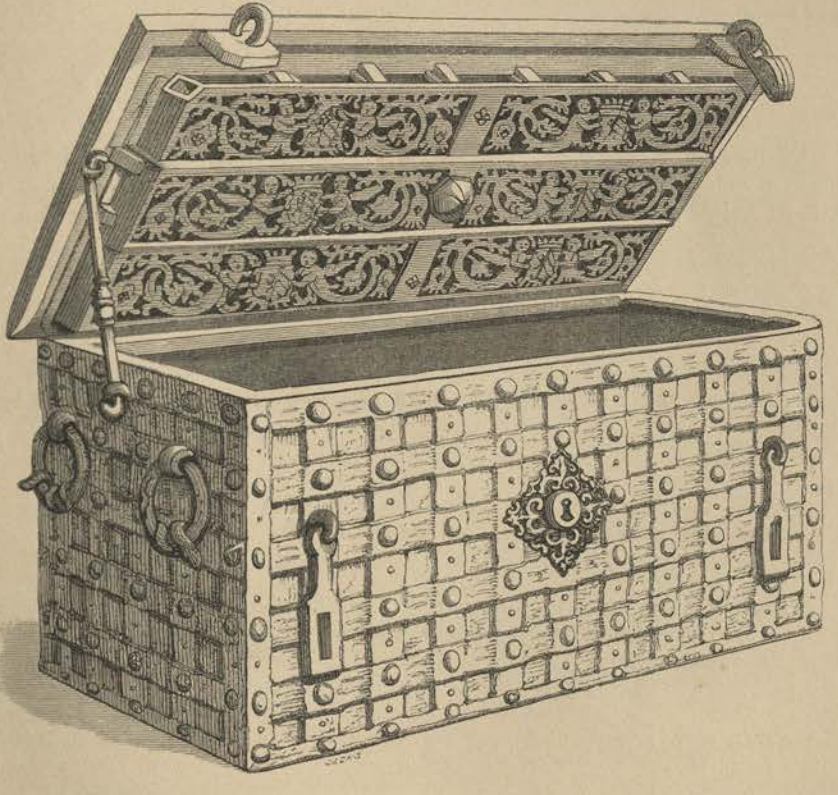
In addition to the pivot, the Greeks and Romans had hinges exactly like those used in the present day, which are known as "Butts." Four Roman hinges of this description, in bronze, are preserved in the British Museum.

The FURNITURE of doors was frequently of a very tasteful and ornamental character, as seen in some of the specimens hereafter described, the knockers, handles, escutcheons, and hinges, being designed and executed with great skill.

G. R. F.

Locks, Keys, and Door Furniture.

A CHEST, 4 feet 9 inches long, 2 feet 4 inches high, and 2 feet 5 inches deep, of wrought iron, formed of crossed bands, riveted on iron plates. On the inside of the lid is the lock, so contrived as to fit within a rebate in the top of the chest, the spring bolts of which shoot every way beneath the rebate. The key which turns a box of wards is in the centre of the top of the lid, and the key-hole has a cover which is locked by a smaller key. The escutcheon on the front of the chest is a lock only in appearance.



On the underside of the lid is a series of pierced steel plates, inclosing the lock, designed with terminal figures supporting shields, whereon are the arms of the city of Nuremburg, ensigned

by a crown. Chests of this description, manufactured in Germany, were at one time common in this country; and there are, probably, still remaining many similar specimens, of which a fine example, in the possession of Mr. Landells, was exhibited at Ironmongers' Hall. Another chest of like character is the property of the Worshipful Company of Dyers.

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

A LARGE DOUBLE-LOCK, 18½ inches long, for folding doors, so contrived as to open one leaf with the key on the outside, and the other leaf with the handle of the lock on the inside. The fixing plates are of steel, in engraved open-work of dolphins and foliage; the outside lock-plates and mountings generally are of brass, pierced and engraved in scrolls, animals, armed and other heads, on blued steel plates. The date is the latter part of the eighteenth century, and it is of French workmanship.

Exhibited by SIR PERCY BURRELL, BART., M.P.

AN ENGLISH PUZZLE-LOCK, of iron, 4⅛ by 4¼ inches, formed of five alphabets, which require to be adjusted to a certain word in order to open the lock; at the bottom are the letters **F·E·E·B,** and the date upon it is 1594. It was found upon a barn-door at Worthing, Sussex.

A PUZZLE PAD-LOCK, of German manufacture, of the sixteenth century.

A STEEL KEY, 5⅜ inches long, for a box of eleven wards, a square handle of pierced open-work sides enclosing a circular baluster, which ends with a knob on the top of the handle; sixteenth century.

A STEEL KEY, 5¾ inches long, the bow of small scroll foliage, the pipe of quatrefoil shape; the outer side is chased in foliage, and the bit and pipe are engraved.

A STEEL KEY, 5¾ inches long, for turning a box of seven wards; the bow is formed of open scrolls; the pipe is triangular and fluted, with a large circular collar; the bit is panelled on the sides; seventeenth century.

A STEEL KEY, 4 inches long, open bow, triangular fluted pipe, with sheath. It bears the initials **G. G.**, *vis-à-vis.*

A STEEL KEY, 3¾ inches long; the circular bow is filled with geometrical tracery; the pipe is circular with centre pin, three wards.

A STEEL PIPE-KEY, 10¼ inches long, the bow of open scrolls, a boss formed of collar and knob, the pipe circular, five wards; eighteenth century.

A STEEL KEY, 5 inches long, five wards, circular pipe, the outside of stem chased with flowers and lozenges, in three bands.

A SET of EIGHT SKELETON LATCH-KEYS, for opening locks; they are linked together on a round pivot, and fit into each other; the largest is 5 inches long. They were found in pulling down the old jail at Horsham, Sussex. Date, middle of the eighteenth century.

A JAILER'S SET of KEYS, eight in number, for opening different sorts of fetter-locks. Similar keys and fetter-locks are in use in China, at the present time.

TWO KEY-HOLDERS, for chatelaines and keys, such as were suspended to the waist by the rural house-wives of Sussex, in the last century.

A LARGE IRON KEY, with a hinge in the centre, obtained after the great fire at the Houses of Parliament, Oct. 16, 1834. It was found in the vaults, and is said to be the key which was used in the ceremonial of searching the vaults before the sitting of Parliament.

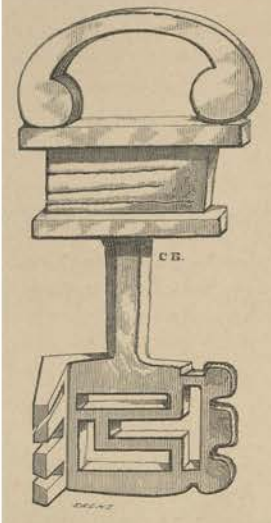
THREE FRENCH KEYS, of steel; the bows of the handles are formed of dolphins, and the keys are intended to turn a box of complicated wards. The section of the pipe to one key is a star of five points; and of the two other pipes it is a triangle. Date, seventeenth century.

A STEEL LOCK, for a chest; on the top are three openings for three staples; the front plate, of open scrolls, shows the internal mechanism, the catches are held in their place by springs. The key has a triangular pipe with a heart-shaped bow, and is 5 inches long; the lock is 7½ by 5 inches.

Exhibited by the REV. JAMES BECK, M.A.

A COLLECTION of FIVE KEYS, of the sixteenth century, from 5½ to 6½ inches long, in bronze; and one latch-key, 2½ inches in length. Found at Whitefriars, 1860.

Exhibited by the CITY GAS COMPANY.

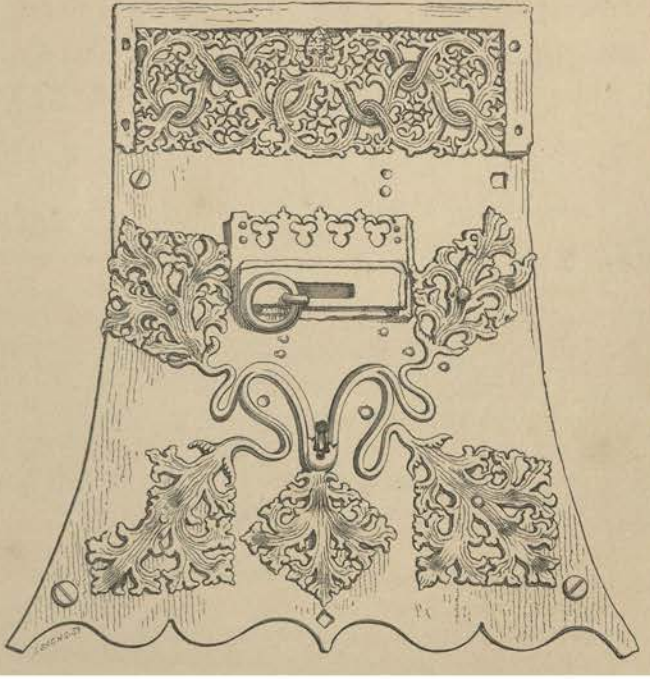


A ROMAN KEY, of bronze, which was probably intended to lift a latch.

Exhibited by JOHN WICKHAM FLOWER.

FIVE LOCK PLATES, of ornamental work, fastened by means of a bolt on the outside sliding over a rack, to open which the rack must be lowered by the key. The ornamentation consists, for the most part, of pinnacled buttresses, which form the staples to hold the lock on to the door. The top of the plate is finished with Gothic crestings. In each lock there is a projecting guard to the key-hole, in some taking the form of the letter S.

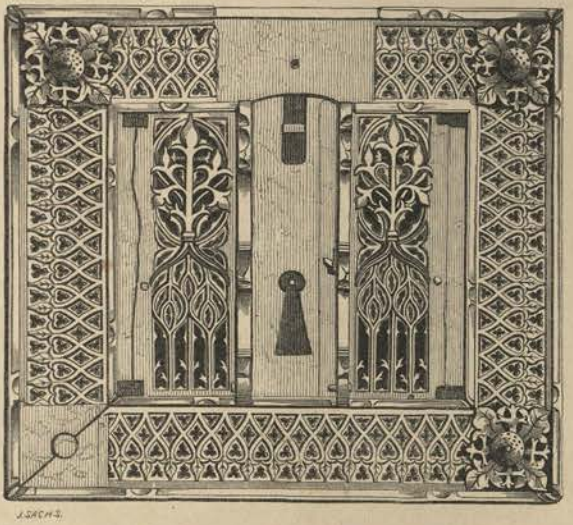
THREE IRON ORNAMENTAL LOCKS, shaped like a shield, probably intended for chests; they are of German manufacture, and date from the middle of the fifteenth to the beginning of the sixteenth century. Each consists of a cover plate, enclosing the working of the lock, which was morticed into the door, or woodwork of the chest. On the plates are sundry ornaments of foliage, and in one instance there is Gothic tracery along the top of Flamboyant character. The plates are all 16 inches high; one is 13¼ inches wide, and the others are 15 inches in width. On one plate is a coat of arms, viz., quarterly 1 and 4 an escarbuncle, 2 and 3 bezantée.



Two of these locks have

on the front, about the centre, a bolt, the use whereof appears to be to fasten back the spring latches, when relieved by the key, so as to enable a person to have both hands at liberty to lift up the heavy lid of the chest.

AN OUTSIDE PLATE, 7⅜ inches wide, and 7¼ inches high; in the centre are three compartments, the middle one being for the key-hole; those on the sides are covered with Flamboyant tracery, having crocketed canopies above; a border of rich tracery surrounds the whole. The heads of the four corner rivets, which hold the perforated plates to the back, are eight-leaved flowers, in two thicknesses. This lock has originally been fastened by means of a hasp, and has had a cover plate to the key-hole, of which the rivets remain.



THREE IRON KEYS, one of which is of seventeenth century work, with a fluted baluster stem, and the bow formed with scrolls and foliage. Another is a plain latch-key, having a twisted stem with plain ring bow.

Exhibited by PHILIP CHARLES HARDWICK.

A BUNCH of TWELVE SKELETON KEYS, from Leicester Abbey, supposed to have belonged to the several locks of the Close. A monastery of Black Canons was founded near the town of Leicester, in 1143, in honour of the Virgin Mary, by Robert le Bossu, second Earl of Leicester, who, for fifteen years before his death, in 1167, was a canon regular in the abbey. It was richly endowed, the revenues at the dissolution amounting to £1,065 per annum. It was here that Cardinal Wolsey, on his way to London from the north, to be tried for high treason, was compelled to stop from illness, and here he died, 29th Nov., 1530. SHAKSPEARE gives a touching picture of the Cardinal's last hours in *King Henry VIII., Act* iv, *Scene* 2.

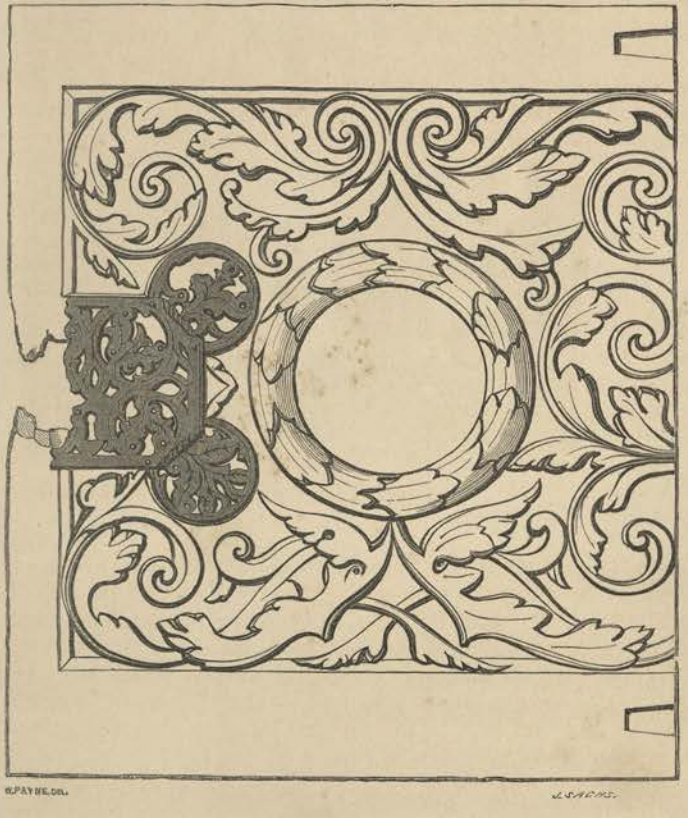
Exhibited by JOHN GOUGH NICHOLS, F.S.A.

THE READING ABBEY KEY, found some years ago, hidden carefully away within a hole in one of the walls of the church. Its wards are so made as to fall into the shape of a Latin cross, with the limbs widening at the end, and a broad pipe at the transom; the shank is rather short but thick, as is the handle, which, however, is large. As a piece of workmanship, it is very nicely finished, and in the best preservation. Not unlikely it fitted the back of the ambry, in which were kept the holy oils.

Reading Abbey was one of the richest and most important establishments in the kingdom; the conventual buildings covered a space of half a mile in circumference, and the revenues amounted to £1,938 14*s.* 3*d.*—(*Dugdale*). The last abbot, Hugh Farringdon, was hanged, drawn, and quartered, at Reading, in 1539, with two of his monks.

Exhibited by the VERY REV. DR. ROCK.

AN ESCUTCHEON, belonging to the solid door of a locker, carved in oak, in the centre of which is a circular wreath, surrounded by scrolls of foliage and dolphins. Attached to the door is the lock-plate and escutcheon, also designed in scrolls of foliage. The size of the door is 1 foot 4½ inches high, and 1 foot 1¾ inch wide. The illustration is one-third of the size of the original.



A BRASS-PLATE ESCUTCHEON, date about 1750, with large and small bolt, and drop handles; size, 7¾ inches by 4½ inches. This once formed a portion of the door furniture of the Mansion House, built by George Dance. It has the arms, supporters, and motto of the City of London; the whole is in imitation of Louis XIV. work.

A PIPE-KEY, 3½ inches long, of bronze, *Roman;* it has four wards; the bow is a square, with the corners hollowed out.

A CHEST-HINGE, 8½ inches long, and 1⅜ inch wide in the strap, extending to 3½ inches in the ends, which consist of foliated tracery. The strap, which is of brass, is engraved with a rose-branch of leaves.

A COLLECTION of NINE KEYS, most of which are elaborately ornamented, of the time of Elizabeth and James I., and one of William III. This last key has a cipher, **A. A.**, wrought on the bow, and it was originally gilt. The pipe is in form of a quatre foil, and every part of the key is engraved. The sizes vary from 3 to 5 inches in length, and most of the specimens were obtained from the neighbourhood of Uxbridge; some of the stems are fluted.

A CIPHER-KEY, 4½ inches long, with a solid shank, and a square bow, within which are the initials **A. P.**

Exhibited by CHARLES JOHN SHOPPEE.

AN ANCIENT KEY, 11½ inches long, found on the site of Chertsey Abbey, in May, 1835. A monastery of Benedictine monks existed here, and to their church the body of the unfortunate Henry VI. was removed from the Tower, and buried without any pomp:—

> "Come now, toward Chertsey, with your holy load,
> Taken from Paul's to be interred there."
>
> *King Richard III., Act i, Sc. 2.*

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

AN ANCIENT KEY, 4¾ inches long, found at Lewes Priory; the wards are in the form of the crosses of St. George and St. Andrew.

A BOX of WARDS, with the key, found at Lewes. A monastery of Cluniac monks was founded here, in 1078, by William, Earl of Warren, and his wife Gundred, youngest daughter of the Conqueror. At the dissolution its revenues amounted to £1,090 per annum.

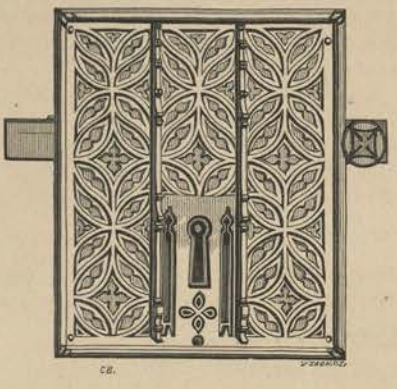
A STEEL KEY, 3½ inches long, with elaborately worked bow, containing a cypher, which appears to be **J. D. P.**, surmounted by a coronet. Found at Pevensey, Sussex. It was here that the troops of William the Conqueror landed, and entrenched their camp. The ancient castle of Pevensey is tolerably entire; it has a considerable quantity of Roman bricks in its walls.

Exhibited by the SUSSEX ARCHÆOLOGICAL SOCIETY.

AN OLD MASSIVE KEY, 6 inches long, to open a box of wards; of the seventeenth century. Found in a field in the neighbourhood of Great Marlow, Bucks.

Exhibited by ROBERT WESTWOOD, *Member.*

AN OUTSIDE PLATE-LOCK, formed with a bolt which works within the front plate, and, when pushed into the staple, catches over a notch in the inside of the lock, and is held in its place by a spring, the key being required to lower the notch in order to open the lock. The front of the lock is designed in three upright panels of Flamboyant tracery, with two small buttresses between; a plain rim surrounds the whole as a border, the key-hole being in the centre. The tracery of the front is made up in pierced plates, of two thicknesses, so as to give the effect of relief.—*See Illustration.*



AN OUTSIDE PLATE-LOCK; the edges of the plate are cut out with Gothic trefoil crest to the top, and with *fleur-de-lis* to the lower corners. The lock is ornamented with two buttress staples, from one of which hangs a small handle. A horizontal bolt works outside the front plate, but is enclosed in a box pierced with tracery; above the bolt are two finials. The key-hole is protected with a projecting guard, and by a hasp, which closes with a spring, and can only be opened by touching a secret pivot. The bolt fastens in the same way as in the last example. This lock, together with a pair of pierced Gothic strap hinges, is fixed to a locker-door of oak, elaborately carved with tracery.

TWO STEEL KEYS, of German workmanship, A.D. 1748. The bows are designed and executed in open-work, chased. These keys belong to a lock of German manufacture, which was probably the diploma specimen of an apprentice as indicated by the following inscription round the margin of the plate:—

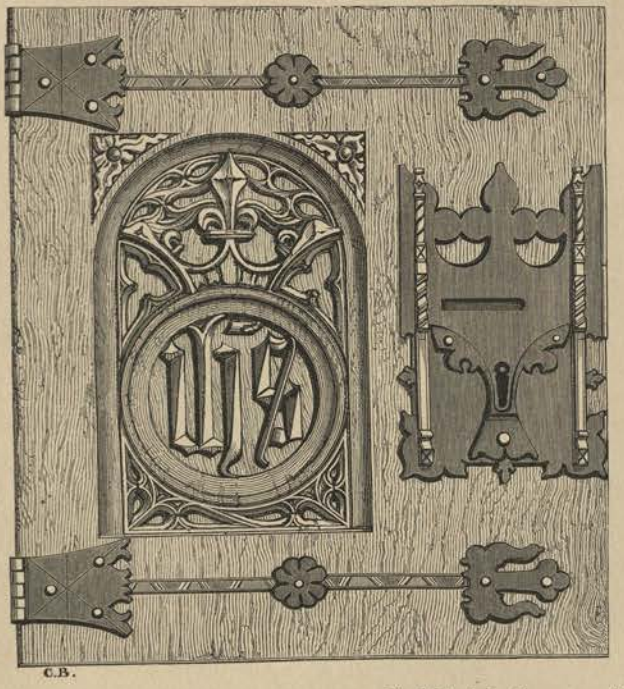
VON STAHL EISN MESING WARD ICH GENOMEN ·
FEVER HAMER AMPOS HAT MICH BEZWVNGEN ·
DVRCH FEILEN VND POLIREN IN DAS REINE GEDRVNGEN ·
DARVM IST MIRS MIT GOTT GELVNGEN ·
OHN DESEN HILF NICHTS WIRD VOLBRACHT ·
JOHANN MARTIN GERSTL HAT MICH GEMACHT ·
SCHWOBACH DEN I. NOVEMBR AO: 1748.

Dr. William Bell has kindly furnished the following translation of the above doggerel rhymes:—

Of Steel, of Iron, Brass, well made,
Fire, Hammer, Anvil, thus me laid;
By the File's polish form'd so neat,
Through help of GOD is wrought this feat:
Without whose aid is nothing done,
John Martin Gerstl made this one.

Schwobach, 1 November, Ao. 1748.

AN OUTSIDE PLATE-LOCK, of the sixteenth century, Gothic character, having a horizontal bolt, which works outside the front plate, through two loops formed by the buttress staples, which fasten the lock to the door; together with two pair of garnet hinges, of elegant and slender design; in the centre of each hinge is a rose-like figure, and the ends are worked with Gothic forms. These hinges and the lock are attached to a pair of cupboard doors of carved oak, which appear to be of Flemish workmanship. Each door has a sunk panel, with a semicircular head, and small spandrils of foliage; within the panel is a circular figure, enclosing on one door the sacred monogram, **ihs**; and on the other, **ma**; above the circle is a crown formed of three *fleur-de-lis*, with Gothic tracery in the back ground; size of each door, 12¼ inches wide by 14 inches high.



C.B.

Exhibited by CHARLES BAILY, *Member.*

AUTOGRAPHS AND HOLOGRAPHS.

"Can you not read it? Is it not fair writ?"

SHAKSPEARE, *King John.*

AMONG the objects of interest at the Conversazione were several autographs of illustrious persons, and some letters entirely written by them—these are called holographs. From his extensive and valuable collection, Mr. Young sent twelve specimens, which are hereinafter described, as well as the very fine engraved portraits, which accompanied the letters; of these last the owner has liberally contributed fac-simile copies of seven of the most interesting. The series, placed in the chronological order of the writers' deaths, commences with Mary Stuart, Queen of Scots, and closes with Marlborough. The letter to the Duke of Tuscany, evidently from the dictation of Elizabeth herself, is selected as a specimen of caligraphy, which, in that Queen's reign, had been brought to a high pitch of perfection. In 1574, Peter Bales presented to her Majesty, the Lord's Prayer, Creed, Decalogue, two short Latin prayers, his name, day of the month, year of Our Lord, and of the Queen's reign,—all written by him within the compass of a silver penny.

Caligraphy, or the art of good penmanship, was not always held in esteem among the high and noble. Thus, SHAKSPEARE, who wrote an excellent hand, doubtless intending a rebuke to his own time, makes Hamlet relate to his friend, Horatio, how he was able to imitate his uncle's treacherous commission:—

> "I once did hold it, as our statists do,
> A baseness to write fair, and labour'd much
> How to forget that learning; but, sir, now
> It did me yeoman's service."
>
> *Hamlet, Act* v, *Sc.* 2.

MONTAIGNE, whose *Essays* preceded SHAKSPEARE'S *Plays*, says, "I have in my time seen some who, by writing, did earnestly get both their titles and living to disavow their apprenticeship, mar their pen, and affect the ignorance of so vulgar a quality." So in FLETCHER'S *Woman-hater*, first printed in 1607, his gentleman says to Lucio—"'Tis well, and you have learned to write a bad hand, that the readers may take pains for it. Your lordship hath a secretary that can write fair when you purpose to be understood."—*Act* v, *Sc.* 1.

Sir Philip Sidney, writing, 18 Oct., 1580, to his brother Robert, afterwards Earl of Leicester, whom he lovingly addresses as "Sweet Robin," says, "I would by the way your Worship would learn a better hand, you write worse than I, and I write evil enough."

If the higher classes were thus careless in their hand-writing, it is not surprising to find that it was neglected by the lower ranks. SHAKSPEARE has an amusing scene, where Jack Cade's lawless followers have captured an unlucky penman:—

"*Enter some bringing in the Clerk of Chatham.*

"*Smith.*—The Clerk of Chatham; he can write and read, and cast accompt.

Cade.—O monstrous!

Smith.—We took him setting of boys' copies.

Cade.—Here's a villain! . . . . Dost thou use to write thy name? Or hast thou a mark to thyself, like an honest plain-dealing man?

Clerk.—Sir, I thank God, I have been so well brought up, that I can write my name.

Cade.—He hath confessed; away with him; he's a villain and a traitor."

2, *King Henry VI., Act* iv, *Sc.* 2.

The Corporation of London kindly lent their autograph of the immortal poet, equal in value to that in the British Museum; and also letters from Cromwell and other eminent personages; whilst, by two members of the Company, original documents were contributed of great interest, in the hand-writing of the two most illustrious captains, by sea and land, that ever adorned the annals of England.

G. R. F.

Autographs and Holographs.

TWELVE PORTRAITS, with SIGNATURES, in the possession of JOHN YOUNG, Esq., LL.D.:—

A PORTRAIT of MARY, QUEEN of SCOTS; a line engraving by Vertue. This portrait represents Mary Stuart when about the age of twenty, after her return from France to her native land. She appears in a richly embroidered close-fitting dress, and holds in her right hand a couple of roses (red and white), intended to show her descent from Henry (VII.) of Lancaster, and Elizabeth of York. The dressing of the hair is after the fashion so well known as "the Mary Stuart head-dress," covered with a richly jewelled and embroidered caul. The Queen wears a lace collar and pearl necklace, from which hangs a jewelled cross. The background is composed of a curtain, and a latticed window, through which is seen a landscape, with buildings; Mary's left hand rests on a chair on the back of which is a crowned thistle. Beneath the portrait is inscribed, *Maria Scotorum Regina.* In later impressions of this plate it is stated that the engraving is after a painting by Zucchero.—*From Sir J. W. Lake's Collection,* 1808, *and afterwards in that of Mr. W. Esdaile.*

The following letter was exhibited with the portrait; it is published in fac-simile for the first time:—

"Monsieur de glasco, ie neus pas le moyen de vous advertir de l'exttremittay en quoy je suis; mays ces portteurs, bannis par force, vous en contteront. Entre lesquels Bastien a cuiday estre; mays par grace mest laissay comme ung byen neccessaire servytteur, & quy durant ces facheus temps me soullasge par ses inventtions douvrages, quy mest apres mes livvres le seul exercisse quy mest layssay, il a demeuray en Ecosse & issy a ma requeste, ou luy & sa femme me servvent byen & fidellement, and sy est charge denffants & nu null support; byen que ses amys luy ayent prommis de ladvanssement sil vouloit aller en france. Par quoy ie vous prie chercher quelque office ou auttre cassualittay ou quelque capittanerie ou depputant quelqun il en puet avvoir le proffit, quen cas que ie meurre en cette prison, il ne demeurre du tout destittue; & que vivant il ayt meylleur courage de courrir ma facheuse fortune avvecques moy. Quant a la valleur sy il se trouve quelque chosse quy ne me fut urgent ie le remets a vottre iugement pour men [advertir] iusques a deus mille francs quy luy puissent estre seurs, ie le tiendray byen employay—& nossant escrire davvantage, ie vous prie me mandder vottre advis, car il na pas haste dargent comptant, mays aussy il faut mettre ordre denvvoyer les gasges pour cette annee, a luy & a tous ceulx quy demeurent, & apres mestre recommanday a vous ie prie dieu vous donner en santtay heurheusse & longue vye. de cheffield ce x septambre.

"Vottre bien bonne mestresse & amye

"MARIE R."

There is no date of the year in this letter of Mary, the beautiful and unfortunate Queen of Scots, who was a prisoner in Sheffield Castle from December, 1570, to August, 1584. The prelate to whom the letter is addressed was James Beatoun, the last Roman Catholic Archbishop of Glasgow, nephew of the great Cardinal and Chancellor, David Beatoun, Archbishop of

Monsieur de glasco ie nens pas le moyen de vous
aduerlir de lextremittay en quoy ie suys mays ces
porteurs bannis par force vous en coulleront entre
lesquels bastien a cuyday estre mays par grace
mest laissay commis ung byen necessaire seruytteur
& quy durant ces facheus temps me soullage par
ses inuentions douurages quy mest apres mes
liuures le seul exercisse quy mest laissay il a
demeuray en ecosse & issy a ma requeste ou luy
& sa femme me seruaient byen & fidellement & sy
est charge denffants & na nulle supposit byen
que ses amys luy ayent promis de ladcroissement
sil voullort aller en france par quoy ie vous prie
chercher quelque office ou autre cassnalillay ou
quelque capillainerie ou depputant quelqu'un il en
puet auoir le proffit quen cas que ie meurre en
cette prison il ne demeurre du tout destitue &
que viuant il aytineylleur courage de courrir ma
facheuse forbine auiecques moy quant a la vail
leur sy il se trouue quelque chose quy ne me fut
urgent ie le remets a vostre iugement pour men
[illegible] iusques a deus mille francs quy luy
puissent estre seurs ie le tiendray byen employey
& nossant escrire dauantage ie vous prie
me mandder vostre aduis car il na pas haste

dargent comptant mays aussy il faut mettre ordre
denuoyer les gasges pour cette annee a luy & a
tous ceulx quy demeurent & apres mestre
recommandey a vous ie prie dieu vous donner
en saulday heurheuse & longue vye de chefild
ce x de septembre

Voltre bien bonne mestresse &
amye Marie R

A monsieur larcevesque
de glasgo

St. Andrew's, and great nephew of James Beatoun, also Archbishop of St. Andrew's. When the Reformed religion gained ground in Scotland, James Beatoun quitted Glasgow, in 1560, carrying away with him to France all the writs and archives of the see; he died in Paris in 1603. The above letter is published in PRINCE LABANOFF'S *"Recueil des Lettres de Marie Stuart;"* and in the same work, among the list of servants attending on the Queen in her captivity, the name of "Bastian Pagez," the faithful attendant for whom Mary (whose kindness to her dependants was a charming trait in her character) requests the archbishop, in the above letter, to procure an appointment. Among the Queen's "women servantes" are mentioned "Bastian's wyfe, her two daughters," and "her sone," is also named. One of the daughters, Mary Pagez, remained with the Queen till her death. Mary Beatoun, related to the archbishops, was one of the Queen's "four Maries."

MARY STUART was a constant cause of disquiet to ELIZABETH TUDOR. Her nearness in blood to Henry VII., her religion, and her personal charms, excited the fear, the hatred, and the jealousy of the English Queen. A large and powerful party of the English nobility looked upon the Queen of Scots as having a better claim to the throne of England, after the death of Edward VI., than either of his sisters, Mary or Elizabeth, whom he had set aside in the succession, and who had been declared illegitimate by their father, Henry VIII. This claim always rankled in the mind of Elizabeth, to whom, in default of issue, Mary Stuart undoubtedly stood next in succession. Some verses written by Queen Elizabeth betray her fear of her beautiful rival—

> "The daughter of debate, that eke discord doth sow,
> Shall reap no gain where former rule hath taught still peace to grow.
> No foreign banish'd wight shall anchor in this port,
> Our realm it brooks no stranger's force, let them elsewhere resort;
> Our rusty sword, with rest, shall first the edge employ,
> To poll their tops that seek such change, and gape for joy."

And when the term of Mary's captivity was approaching its fatal end, "Gray took the opportunity to ask why the Queen of Scots should be esteemed so dangerous to her Majesty? Because, answered Elizabeth hastily, she is a Papist, and they say she shall succeed to my throne."—*Sir Walter Scott.*

Elizabeth felt the greatest jealousy towards her younger rival, on account of the personal beauty and accomplishments in which Mary had no superior, and to which Elizabeth, flattered by her courtiers, made great pretensions. Though she could not enter into marriage herself, she seemed to take pleasure in thwarting it in others, whether amongst her dependents or among her equals. Thus, she tried to prevent the union of Mary with Darnley, and when informed of the birth of their son, afterwards James I., she lamented that "the Queen of Scots was mother of a fair son, while she herself remained but a barren stock." It was, therefore, in an ill-starred hour that the unhappy Mary, fleeing from her own kingdom, after the disastrous battle of Langside, threw herself with misplaced confidence on the hospitality of her sister-queen, a trust repaid by imprisonment and death. A dark stain, never to be washed out, rests upon the memory of Elizabeth for her treatment of Mary, whose own conduct in her weary confinement, and under her cruel wrongs, has extorted the admiration of impartial historians. "Thus died Mary, Queen of Scots, in the nineteenth year of her captivity, and fifty-fifth of her age, having redeemed, by the wrongs and sufferings of her life, and the heroism of her death, her frailties, and, if she committed it, her single crime."—*Sir James Macintosh.*

The latest of the many writers who have taken up the argument for and against Mary Stuart, Miss Agnes Strickland, maintains that the Queen's character is completely cleared from any participation in Darnley's murder, and that in her marriage with the infamous Bothwell, to use the language of the Parliament, 20th Dec., 1657, "she had been the victim of circumstances she had had no power of resisting."

In her son's reign, 1612, the body of Mary Stuart was removed to the chapel of her great-grandfather, Henry VII.; part of the inscription on her tomb runs thus:—

"Magna viro, major natu, sed maxima partu,
Conditur hic Regum filia, spousa, parens."

Which may be translated, after Speed's quaint fashion:—

"By spouse much, more by sire, by son most blest,
Of Kings the child, wife, mother, here doth rest."

2. A PORTRAIT of QUEEN ELIZABETH; a remarkably fine line engraving by John Woutnelius, a Flemish engraver, dated 1596. It is called "Elizabeth between the pillars." The Queen is represented crowned, holding the sceptre in her right hand, and the orb in her left. The hair is ornamented with pear-shaped pearls; she wears a wheel-ruff, edged with point lace; the robe and petticoat are richly embroidered and jewelled; the former has long hanging sleeves, which, as well as those belonging to the petticoat, are tied with many bows of ribbon. The Corinthian column on the right of the Queen is surmounted by a pelican feeding her young, under which are the royal arms, France and England, quarterly, with the motto, *Honi soit qui mal y pense.* The column on the left supports a phœnix, and bears a shield charged with a portcullis. On a table at the Queen's right hand is an open volume, whereon is inscribed **POSVI DEVM ADIVTORE MEVM.** In the back-ground is seen a fortified island, with many ships on the sea. The inscription beneath the portrait is remarkable for the addition of Virginia to the Queen's dominions:—

"Elizabetha d. g. Angliæ . Franciæ . Hiberniæ . et Virginæ .
Regina Christiane Fidei Vnicvm Propvgnacvlvm."

"Immortalis honos Regnam, cui non tulit ætas
Vita prior, veniens nec feret vlla parem,
Sospite quo nunquam terras habitare Britannas
Desinet alma Quies, Justitia atque Fides,
Queis ipsæ tantum superant reliqua omnia regna,
Quantum tu maior Regibus es reliquis,
Vive precor felix tanti in moderamine regni,
Dum tibi Rex Regum cœlica regna paret."

To this portrait is attached the following letter, written in a very fine Italian hand, and signed by the Queen in her usual bold style:—

"Sermo. Prencipe, et Grand Duca.

"Stando in su'l partir questo gentilhuomo dell' casa dj Guichiardinj fuor dj nostro reamé, per incaminarsj alla volta dj Ferenzé, l'habbiamo meriteuolmenté voluto accompagnaré con queste poché righe all' Altezza V^tra. indrizzaté: sj per rispetto dell' istesso gentilhuomo (quale per

a/ 17 Xbre 94

Ser.mo Prencipe et Grand Duca

Stando in sul partir questo gentilhuomo dell' casa di Guicchiardini fuor di nostro reame, per incaminarsi alla volta di Ferenze, l'habbiamo meriteuolmente voluto accompagnare con queste poche righe all' Altezza V.tra indrizzate: si per rispetto dell' istesso gentilhuomo (quale per le non vulgari virtù et buone parti chiaramente rilucenti ha meritato appresso di noi assai fauore) come anche per risguardo dell' Altezza vostra. La quale ci è parso per di costui mezzo amicheuolmente potere salutare, come Prencipe che per li alti, et honorati suoi portamenti, et prodezze, s' ha acquistato tra tutti gloria e lode immortale, e nel iuditio della mente nostra riputatione et stima sopra gli altri singolarissima. Ne possiamo tacitamente tralasciare quanta sia stata sempre verso di noi la caldezza dell' affettione vostra e inuerso i Sudditi e Baroni nostri (i quali per varie cagioni in Toschana si sono spesse volte ritrouati) amorevolezza et fauore. Che troppo saremmo ingrate se non mostrassimo di casi grande diuotione d'animo della parte nra etiandio contrasegni scambieuoli. Non mancheremo però mai per tutti i douuti mezzi ricognoscere le tante cortesie vostre con fame capitale e correspondenza secondo che per l'effetto delle nostre attioni per l'auenire si scoprirà. Quanto a questo gentilhuomo egli c' ha molto diligentemente con fedeltà et prudenza referite tutto quello che dell' Altezza V.tra gli è stato commesso. Onde non dubitiamo che in contra cambio referendo esso li nostri mandati gli sarà da lei prestata piena fede. Come anche la preghiamo ben caldamente che sia ben visto et accarezzato non solamente per le buone qualità che in lui risplendono ma in qualche misura di pin per il rispetto et cordiale richiesta nostra. Così preghiamo nostro Signor Iddio che le dia ogni prosperità et contentezza di cuore. Dati a Grenvich a gli 9 di Settemb. L'Anno 1594 & del Regno nostro xxxvj.to

Vostra Affectionatiss. Cognata

Elisabetha

Al Ser.mo Principe Don Ferdinando Medici Grand Duca di Thoscana Cugino et Amico nostro Cariss.mo &c.

le non vulgari virtù et buone parti chiaramente rilucentj ha meritato appresso dj noi assai fauore) come ancho per riguardo dell' Altezza vostra: La quale cj è' parso per di costui mezzo amichéuolmente pottere Salutare, come Prencipé ché per li alti, et honorati suoj portamentj, et prodezzé, s'ha acquistato tra tutti gloria è' lode imortalé, è' nel inditio della mente nostra riputatione, et stima sopra gli altrj singolarissima.

" Ne possiamo tacitamente tralasciare quanta sia stata sempre verso dj noi la caldezza del affettione vostra, è' inuerso i Suditj è' Baroni nostrj (i qualī per varie cagionj in Toschana si sono spesse vollte ritrouatj) amoreuolezza, et fauore: che troppo saremmo in grate sé non mostrassimo dj cosj grande diuotione d'animo della parte nra etiandio contrasegni scambieuolj.

" Non mancheremo però maj per tuttj i douutj mezzi ricognosceré lé tante cortesié vostre con farne capitalé è' correspondenza, secundo ché per l'effetto delle nostre attioni per l'auenīré ci scoprirà. Quanto a questo gentilhuomo egli c' ha molto diligentemente con fidelta et prudenza referito tutto quello che dell' Altezza V^tra^. gli è' stato comesso. Onde non dubitiamo ché in contra cambio riferendo esso li nostri mandati gli sará da lei prestata piena fidé. Comé anché la preghiamo ben caldamente che sia ben visto, et accarezzato non solamente per le buone qualita che in lui risplendono, ma in qualché misura dj piu per il rispetto, et cordiale ricchiesta nostra. Cosj preghiamo nostro Signor Iddio che le dia ogni prosperitá et contentezza di cuore.

" Dat: a Grenvich agli 9 d Settemb. L'Anno 1594, & del Regno nostro xxxvj^to^.

" Vostra Affectionatiss: Cognata,

" ELIZABETH R."

The address on the back of the letter is,—

" Al Ser^mo^. Principe Don Ferdinando Medicj Grand Duca dj Thoscana, Cugino, et Amico nostro caris^smo^."

In this letter from Queen Elizabeth to her cousin and very dear friend, Ferdinand de Medici, Grand Duke of Tuscany, her Majesty commends the bearer, a gentleman of the house of Guicciardini, in high terms of praise, and at the same time thanks his highness for his kindness towards such of her subjects and nobles as have had occasion to pass through Tuscany.

William Oldys, the biographer of Sir Walter Raleigh, says of Elizabeth's handwriting, in which she was instructed by her learned tutor, Roger Ascham, " Queen Elizabeth writ an upright hand, like the bastard Italian."

3. A PORTRAIT of SIR WALTER RALEIGH, in an oval; a proof engraving, in line, by James Houbraken. Sir Walter appears in a black hat and feather, with a pearl hanging from it, and wears a small quilled frill; the dress is seeded with pearls. Under the portrait is an emblematical device of a boy writing in a book, placed on a globe, in allusion to Raleigh's *History of the World;* whilst a head and an axe refer to his fate, as the anchor does, not only to his skill as a navigator, but to the hope so well expressed in the last verses which he

composed the evening before his death. The following interesting letter is addressed to Sir Walter Cope, Lieutenant of the Tower. It has been published in the *Archæologia*, but it is now given for the first time in fac-simile:—

"Sr Walter Cope, You are of my old acquayntance, and were my familier frend for many yeeres, in wch time I hope you cannot say that ever I used any unkind office towards you. But our fortunes are now changed, & it may be in your power greatly to bynde me unto you, if the bynding of a man in my estate be worth any thing.

"My desire unto you is, that you wilbe pleased to move my Lord Treasorer in my behalf, that by his grace my wife might agayne be a prisoner with me, as she hath bine for six yeares last past, shee being now devided from me, & thereby to my great impovorishing I am driven to keep 2 howses. A miserable sute it is & yet great to me, who in this wretched estate can hope for no other thing than peacible sorrow.

"It is trew, and I call the Lord of all power to wittness y[t] I ever have bine, & am resolved that it was never in the worthy hart of S[r] Robert Cecyll (what soever a Counseler of state, & a Lord Treasorer of Ingland must do) to suffer me to fall, mich less to perrish. For what soever termes it hath pleased his Lordship to use towards mee, wch might utterly dispaire any bodie else, yet I know y[t] he spake them as a counseler, sitting in counsell, & in company of such as would not otherwise have bine satisfied. But as God liveth, I would have bought his presence att a farr dearer rate than those sharp words, and these three months close imprissonment, for it is in his Lordship's hart and countenance that I behold all y[t] remayns to me of comfort, & all the hope I have: & from wch I shall never be beaten till I see the last of evills & the dispayre wch have no healp. The blessings of God cannot make him cruell that was never so, nor psperitie teach any man of so great worth, to delight in the endles adversitie of an enemie, much less of him who in his very sowle & nature can never be such a one towards him.

"S[r] the matter is of no great importance: (though a cruell destinie hath made it so to me) to desire that my wife may live with mee in this unsavory place. If by your mediation I may obtayne it I will acknowledg it in the highest degree of thankfullnes, & rest reddy in trew fayth to be remembed by you.

"October the 5. "W. RALEGH."

On the back of the letter is the address,—

"To my very worthy frend,

"S[r] Walter Cope Knight."

And the letter is endorsed, apparently at the time of its receipt, "Walter Rawleigh," and in a later hand, "Letter (an original) to obtain that his wife might cohabite with him again in the Tower."

Sr Walter Cope, you are of my old acquayntance, and were my familier friend for many yeares, in wch time I hope you cannot say that euer I used any ynkind office towards you. But our fortunes are now changed, & it may be in your power greatly to bynde me vnto you, if the bynding of a man in my estate be worth any thing.

My desire vnto you is, that you wille pleased to moue my Lord Treasorer in my behalf, that by his grace my wife might agayne be in a prisoner with me, as she hath bine for six yeares last past shee being now deuided from me, & therby to my great imporerishing I am driven to keip to howses. A miserable sute it is, & yet great to me, who in this wretched estate can hope for no other thing, than peacible sorrow.

It is new, & I call the Lord of all power to wittnes, yt I ever have bine & am resolued that it was neuer in the worthy hart of Sr Robert Cecyll (what soeuer a counceler of state, & a Lord Treasorer of Ingland must do) to suffer me to fall, mich less to perrish. For what soeuer termes it hath pleased his Lordship to vse towards mee, wch might vtterly dispaire any bodie else, yet I know it he spake them as a counceler, sitting in counsell, & in company of such as would not otherwise have bine satisfied. But as God lineth, I would have bought his presence att a farr deerer rate than those sharp words, and these three moneths close imprisonment, for it is in his lordships face & countenance that I behold all it remaynes to me of comfort, & all the hope I have. & from wch I shall never be leaten, till I see the last of evills & the dispayre wch hath no healp. The blessings of God cannot make him cruell that was never so. Nor prosperitie teach any man of so great worth, to delight in the endles adversitie of an enemie, mich less of him. who in his very soule & nature can never be such a one towards him

Sr the matter is of no great importance, (though a cruell destinie hath made it so to me) to desire that my wife may live with mee in this vnsauery place, If by your mediation I may obtayne it I will acknowledge it in the highest degree of thankfullnes, & rest reddy in trew faith to be comanded by you.

[illegible]

October the
5

Walter
Raw Cerigh Letter (an origi
nal) to obtain that his wife
might cohabite with him again
in the Tower

o my very worthy friend
Sr Walter Cope Knight

6

The year in which this letter was written is not given, but it was probably in 1609, or six years since Raleigh was imprisoned for the "Arabella Stuart conspiracy." Robert Cecil, Earl of Salisbury, succeeded the Earl of Dorset, in 1608, as Lord High Treasurer, and died in 1612. Sir Walter Cope, to whom the letter is addressed, was possessed of the manor and mansion of Kensington, the latter built by him in 1607, and which came by the marriage of his daughter and heir, Isabel, to her husband, Sir Henry Rich, who was created Baron Kensington in 1622, and Earl of Holland in 1624, and a K.G.; and their grand-daughter, Elizabeth Rich, married Francis Edwardes, and their son, William Edwardes, created in 1776 Baron Kensington, sold the estate and mansion, then, as now, called Holland House, to Henry Fox, first Lord Holland.

4. A PORTRAIT of SULLY, Minister to Henri Quatre; a line engraving, by Paul de la Houue, 1614, after a painting by Du Boys. Sully is represented in a buff-coat and engraved gorget, with a sash fastened to the right shoulder by a jewelled clasp, and wearing a large point lace ruff. The head is massive and noble in feature.

MAXIMILIAN de BETHUNE, BARON de ROSNY, and DUKE de SULLY, was born in 1560, and from his earliest youth devoted himself to the service of Henry of Navarre, afterwards Henri Quatre, whose faithful friend and minister he continued until that great monarch fell by the hand of the assassin, in 1610, when Sully retired from court life to his own estates, where he composed his celebrated *Memoirs* (a work which ranks among the best books of French history), comprising events from 1570 to 1610. The regard felt by Henry IV. for his wise and upright minister was very great. When his mistress, the charming Gabrielle D'Estrees, to whom the King was so passionately attached that he wished to marry her, found that Sully alone stood out against the union, she resented his opposition, and demanded his dismissal. "Know, madam," said the King, "that a minister like him must be dearer to me than even such a mistress as you." On another occasion, when the proud Duke of Epernon insulted Sully, who was not slow to touch his sword, Henry said to his minister, "If Epernon challenges you, I will be your second." This great and good man, one of the most illustrious and honest of French statesmen and financiers, died in 1641, only one year before the death of Cardinal Richelieu, although the latter was twenty-five years younger than Sully. When the Pope laboured hard to persuade Sully to follow his royal master's example in leaving the reformed faith for that of the Church of Rome, the Duke replied, that he would never cease to pray for the conversion of his Holiness. It was in paying a visit to Sully that Henry IV. was killed; the coach in which the King was seated, with seven of his suite, was stopped in a narrow street, when Francis Ravaillac mounted the carriage step and stabbed the heroic monarch to the heart, 14 May, 1610.

The following is the letter which was exhibited with the portrait:—

"Monsieur,

"Vous avez tousjours parlé si dignement de moy, et rendu tant de tesmoignages de me vouloir favoriser en mes affaires, que Je ne puis sans Ingratitude estre Jamais autre que vostre tres obligé serviteur: et comme estant tel Je vous prie a porter vostre auctorité absolue pour faire terminer equitablement l'affaire des aides de normandie, m'asseurant que si vous voiez quelle facon y veullent proceder ceux auxquels vous l'avez recommandee, vous Jugeriez qu'il ny

a rien de si Jnique au monde. Me voulant disent-ils conserver mon bien, mais a condition q'un autre enjouira durant ma vie, et moy seulement apres que je seray mort, qui est une subtilité de quoy a mon adviz nul n'aura jamais oui parler: la quelle Je vous suplie ne permettre pas, mais faire absolument executer ce que vous avez promis et dont Je vous alley remercier tenant la chose pour parfaicte, doubtant que J'en avois obtenu touttes les expeditions. Excusez si Je vous importune de ceste affaire d'autant que m'estant obligé à cent mille francs pour le roy, soubs pretexte dicelle J'en suis continuellement poursuivy et touts mes biens saisis pour cela, et me faudra par necessite aller jetter aux pieds du roy et de la reine sa mere, afin de leur demander Justice et qu'il leur plaise de m'exempter d'une telle perte. Que s'il vous plaisoit de me delivrer de ceste peine comme vous le pouvez d'un seul mot absolue, vous redoubleriez mes obligacions en vostre endroit, & me donneriez subject de rechercher curieusement touttes les occasions ou Je vous pourrois rendre tres humble service et de prier incessament le createur.

"Monsieur

"qu'il vous augmente en toutte grandeur felicité et santé.
"de Sully ce 16 May 1627, c'est

"Vre tres humble et tres fidelle serviteur

"SULLY."

The address on the back is,—

"A Monsieur

"Monsieur le Cardinal de Richelieu."

John Armand du Plessis, Cardinal de Richelieu, born in 1585, was the greatest Minister of State that France ever possessed. He ruled the destinies of that country during the reign of Louis XIII., and played a principal part in the affairs of Europe for a quarter of a century.

He died in 1642.

5. A PORTRAIT of ADMIRAL BLAKE, a mezzotint, by Thomas Preston; above the oval frame is inscribed "*Vindex Commercii;*" and below is "*Robert Blake, General and Admiral of the Forces of England, &c. Denatus 27 Aug.* 1657, *Ætat.* 59."

"THY NAME
Was heard in thunder through th' affrighted Shores
Of pale Iberia, of Submissive GAUL,
And Tagus trembling to his utmost source,
O ever faithful, Vigilant, and brave,
Thou bold assertor of Britannia's Fame,
Unconquerable Blake."

GLOVER'S *London.*

The great seaman is represented with flowing hair, with a long neck-cloth; he is in a buff-coat and breastplate.

Monsieur

vous aues tousjours parlé si dignement de moy et rendu
tant de tesmoignages de me vouloir lauoryer en mes
affaires que je ne puis faire ingratitude estre jamais
autre que vostre tres oblige seruiteur et comme estant
tel je vous prie aporter vostre auctorite absolue pour faire
terminer equitablement laffaire des aides de normandie
masseurant que si vous voies de quelle facon y veullent
proceder ceux ausquels vous lauies recommandee vous
jugeries quil ny a rien de si inique au monde me voulant
disent ils conseruer mon bien mais a condition qun autre
en jouira durant ma vie et moy seulement apres que je
seray mort qui est une subtilite dequoy a mon aduis nul nauoit
jamais oui parler laquelle je vous suplie ne permettre
pas mais faire absolument executer ce que vous maues
promis et dont je vous allay remercier tenant la chose
pour parfaicte daultant que jen auois obtenu toutes
les expeditions excuse: si je vous importune de ceste affaire
daultant que mestant oblige a cent mille francs pour le
roy sous pretexte dicelle jen suis continuellement
poursuiuy et tous mes biens saisis pour cela et me
faudra par necessite aller jetter aux pieds du roy et de la
reine sa mere afin de leur demander justice et quil leur plaise
de me exempter dune telle perte que sil vous plaisoit de
me deliurer de ceste peine comme vous le pouues dun seul
mot absolut vous redoubleries mes obligations en vostre endroit
et me donneries subject de rechercher curieusement toutes
les occasions ou je vous pourris rendre tres humble seruice
et de prier incessamment le createur

Monsieur

quil vous augmente en toutte grandeur felicite et sante
de fully ce 16 may 1627 cest

Tres tres humble et tres fidelle seruiteur

Fully

A Monsieur

Monsieur le Cardinal de Richelieu

ROBERT BLAKE, the famous Commonwealth Admiral, was born at Bridgewater, in 1589. His natural bluntness causing his principles to be well known, the Puritan party returned him as member for his native town in 1640; he served with great courage during the Civil War in the parliamentary army, but when King Charles was brought to trial he denounced the measure as illegal, declaring that he would as freely venture his life to save the King as ever he did to serve the Parliament. Blake's first service at sea was in 1649, where he destroyed Prince Rupert's fleet in the port of Malaga. He then reduced the isles of Scilly, held for Charles II. by Sir John Grenville, and also took Guernsey. In 1652, he fought against the Dutch, and gained a signal victory over their most celebrated commanders, Van Tromp, De Ruyter, and De Witt. In 1653, he bombarded Tunis, destroying the Turkish fleet, and afterwards appearing off Algiers and Tripoli, he caused all the English slaves to be given up. This great seaman, one of the most brilliant ornaments of the English navy, died in 1657; he was never married.

The following letter, written by Blake's own hand, was exhibited with the portrait. There is no address, but it may be presumed that the letter was written to the Secretary of the Navy, under the Commonwealth:—

"S^r^,

"I crave your pardon for not visiting you sooner with my particular letters which I should have done long ago if I had attained anything worthy of especial communication and according to my long harboured desire. But now being likely to continue out much longer I cannot forbear to write these few lines though containing but little more beside my singular affection to you, what is in the general letter S^r^ I have made bold to desire of his Highness that he will be pleased to send three other ships or frigates in lieu of the three great ships here which are not in a capacity to keepe the sea so long as it seems is intended, my earnest request is that you will second me in this desire, as also in promoting a sufficient supply of all manner of stores to be sent together with the next provision of victuals, and according to what I have presented to the comiss^rs^ in general, for truly our condition is bad and we stand almost in need of all things, and it is likely to grow worse if not prevented, Which I write for no other end but that the service of the Commonwealth may be carried on with the best advantage. What that service is I presume to you more fully known in the latitude of it than to us here. And therefore I shall not trouble you with particulars at present, intending by the next opportunity to write unto you according to the occurrents of the time. Meanwhile I crave again your pardon for my brevity as I did for my silence, and desire you to remember my humble respects to your honored consort my noble friend ever remaining

Sr Your most affectionate friend and Servant
Rob: Blake

"A Bord the George 6 Jul. 1655."

6. A PORTRAIT of OLIVER CROMWELL, Lord Protector; a line engraving, by James Houbraken. Cromwell's well-known face is presented in profile, within an oval; he wears a linen collar over a suit of armour. On a pedestal, under the oval, is a bas-relief representing him refusing the proffered crown; but, as "honest Casca" says of Julius Cæsar's refusal of the crown offered to him by Mark Antony, "for all that, to my way of thinking, he would fain have had it." The Protector's eldest son, "Dick Cromwell," married Dorothy, daughter of Richard Major; he died in 1712, aged 86, having lived in great privacy for many years at Cheshunt, under the assumed name of Richard Clarke; his reign as Protector, in succession to his father, having only lasted for a few months. The estate at Cheshunt is now held by the lineal descendants of Henry Cromwell, second son of the great Protector, of whom they possess many interesting relics, as his swords, powder-horn, &c.

The excellent Lord Falkland predicted of Oliver Cromwell:—"This coarse and unpromising man will be the first person in the kingdom, if the nation comes to blows." A trifling incident changed the career of the future Protector; after the famous "ship-money" business, he and his cousin, John Hampden, had secured their passage (1638) on board a vessel bound for America, when a special license, then required, being refused to the ship, they were obliged to remain in England.

Hursley Lodge, near Winchester, now the seat of Sir William Heathcote, Bart., is built on the site of an old mansion in which Richard Cromwell resided for some time, having obtained the manor by his marriage with Dorothy Major. When the old house was pulled down, in one of the walls the die of a seal was discovered, which, being cleaned, proved to be the seal of the Commonwealth, and is supposed by Vertue to be the identical seal which Oliver Cromwell took from the Parliament. The accompanying letter is published in CARLYLE'S *Life of Cromwell*, but is now given in fac-simile for the first time. The "brother major," alluded to in the letter, of course is meant for "Dick Cromwell's" father-in-law.

7. A PORTRAIT of ELIZABETH STUART, QUEEN of BOHEMIA. A line engraving by Delphius, from a painting by M. J. Mireveld. The portrait, in an oval surrounded by the motto *Constantia et Alacritate*, represents the Queen with the hair frizzed and drawn off the forehead, and jewelled, having a head-dress of white feathers and pearls, a large ruff of point lace; in her ear is a large pear-shaped pearl pendant, to which is appended a love-lock. The dress is richly embroidered, and the Queen wears round her neck a jewelled chain of lovers' knots and crosses, and attached to the centre link is a jewelled ornament representing the sacred heart on a cross, crowned. Beneath the portrait is a Latin inscription recording the titles of the Queen, and that the portrait, painted from life by Mireveld, was engraved by William James Delphius, and published *Anno Dom.* CIↃ · IↃ · CXXIII. (1623).

This portrait bears a strong resemblance to several members of the Stuart family, and also to Elizabeth, Queen of England. The letter, in the Queen's hand, which accompanied the portrait, is addressed to her sister-in-law, the Queen of Charles I., Henrietta Maria, the daughter of Henri IV., King of France. It is without date.

Dick Cromwell

I take your letters kindly. I like expressions when they come plainly from the heart, and are not strayned nor affected. I am perswaded its the Lord's mercy to plain you where you are, I wish you may owne itt, and be thankfull, fullfilling all relations to the glory of God. Seeke the Lord, and his Face continually lett this be the businesse of your life, and strength, And lett all things be subservient, and in Order to this. you cannott finde, nor behold the Face of God but in Christ, therfore Labor to know God in Christ, w.th the Scripture makes to be the Sum of all, eurn life æternall Because the true knowledge is not litterall or Speculative, but inward, transforming the minde to itt, its uniting to, and participating of the Divine nature, Its such a knowledge as Paul speakes off. Philip.s the 3.d 8. 9. 10. How little of this knowledge of Christ is there amongst vs.? my weake prayers shalbe for you, take heede of an vnactive vaine spirit. Recreate your selfe w.th Sr walter Raughleyes history, its a bodye of historie, and will add much more to your vnderstandinge, then fragments of storie. Intend to vnderstand the estate I have settled, its your concernment to know itt all, and howe itt stands.

I haue heeretofore suffered much by two much trustinge others, I knowe my Brother maior wilbe helpfull to you in all this. you will thinke (perhaps) I need not aduice you to loue your wife. The Lord teach you how to doe itt, or else itt wilbee done ilfauoredly. Though marriage bee noe instituted Sacrament, yett where the vndefiled bedd is, and loue, this vnion aptlye resembles Christ, and his Church. If you can truly loue your wife, what doeth Christ beare to his church, and euery poore soule therin, whoe gaue himselfe for itt, and to itt. Comend mee to your wife, tell her I entyerly loue her, and reioyce in the goodnesse of the Lord to her, I wish her euery way fruitfull. I thanke her for her louinge letter. I haue praesented my loue to my Sister and tozen Ann &c in my letter to my Brother maior, I would not haue him alter his Affaires because of my debt, My purse is as his, my praesent thoughtes are but to lodge such a Sum for my two little Gyrles, its in his hand as well as any where, I shall not bee wantinge to accomodate him to his minde. I would not haue him sollicitous Dick, the Lord blesse you euery way. I rest

Apl. 2d. 1650.
Carricks.

Your louinge Ffr: ather

Cromwell

2 April 1650

a Letter frm Ol: Cromwell
to his Son Richard frm
Ireland.

For my Belovd Sonn Richard Cromwell Esq
at Hursley in Hampshire

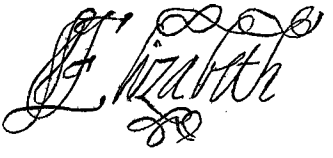
Sheet

" Madame ma treschere Seur

" Ce gentilhomme le Sr. de St. Paul m'a prié de luy donner ceste lettre pour vous le recommender, tout le monde luy donne tesmoignage qu'il a tres bien servie (*sic*) le Roy mon frere en cette malheureuse guerre. c'est pourquoy je ne luy ay peu refuser sa requeste et vous supplier treshumblement qu'il puisse obtenir quelque peu de faveur a ma supplication, comme aussy de pardonner ceste importunité que je vous donne, et de croire ceste verité qu'il ny a personne a ce monde plus veritablement que moy

" Madame ma treschere Seur

" Vostre tresaffectionnée Seur et treshumble Servante



Indorsed—

" A la Reine
" Madam ma
" treschere Seur."

8. A PORTRAIT of COLBERT, Minister to Louis Quatorze, after a painting by Ph. Champagne. A line engraving, by Nanteuil, a proof of extraordinary beauty and clearness, by a great master of the French school, dated 1662. The portrait is in an oval, representing the minister dressed in a robe, of which the velvet is expressed with great effect, and having a point-lace collar. The inscription is, "*Joannes Baptista Colbert, Regi ab Intimis Conciliis et Ærario Præfect.*" Beneath is a shield, "Or, charged with a serpent erect," allusive to the minister's name, coluber, being the poetical word for a serpent.

JEAN BAPTIST COLBERT, Marquis de Seignelai, was born in 1619. He was comptroller to Cardinal Mazarin, by whom he was recommended to Louis the Fourteenth, whose chief minister of state he became after the cardinal's death. He managed the financial affairs of the French nation with great sagacity and success, and, whilst engaged on projects of vast political importance (among them the famous canal of Languedoc), he encouraged the arts and sciences, and learned men, with liberal hand. He established the Royal Academy of Sciences of Paris, in 1666, inviting, as first members, the famous Cassini, the celebrated mathematician Huygens, the discoverer of Saturn's ring, and Claude Perrault, the architect of the Louvre, who translated Vitruvius into French at the minister's instigation. M. Colbert was also the patron of the Abbé Jean Gallois, one of the originators of the *Journal des Sçavans;* of La Hire, who, by the minister's directions, made observations for a new map of France; and of Vaillant, the great medalist, to whom he furnished means to collect medals for the royal cabinet, which became the finest in Europe. A pleasing anecdote is told of this truly great minister: M. Colbert was

enjoying, at his villa, the conversation of the two poets, Boileau and Racine, when the arrival of a prelate was announced; turning quickly to the servant, the minister said, "Let him be shown everything except myself." To such attentions towards men of letters, Boileau alludes, as for himself,—

> "Plus d'un grand m'aima jusques à la tendresse;
> Et ma vue à Colbert inspiroit l'allegresse."

Colbert purchased for the "Bibliothèque du Roi" the extensive collection of prints and engravings, in 264 large portfolios, belonging to the Abbé de Marolles, as a foundation for the Royal Gallery of Engravings. He died at Paris, in 1683.

The following letter, in Colbert's handwriting, accompanied his portrait:—

"A Paris ce 6me Novembre 1655.

"J'envoyay hier seize charettes et aujourd'huy une soubs la conduite du Sr. Esbaupin dont J'ay escrit a V. Elle. Il porte avec luy un memoire du prix par Jour de chacun cheval, et Je luy ay faict mettre entre les mains la somme de Quinze cent livres outre une advance de huict a dix Jours que Je leur ay faict donner. Sy V. Elle. ordonne que l'on en prenne soin, et qu'en effect on le fasse on pourra faire . . . . . d'en trouver pour une autre fois, sinon il faudra se servir d'une autre voye que la mienne pour les engager a servir. Je me suis oblige par devant notaires a la garentie de tous leurs chevaux.

"M. le grand me. commence aujourdhuy la voicture des cinqte. milliers de poudre. Je crois ql. aura quelque peine a l'achever,—comme asseurement Il ne pourra trouver assez de charettes pour les faire voicturer tous d'un—temps. V. Elle. advisera s'il luy plaist sy elle doibt faire arrester ses charettes a la premiere ou a la seconde voicture. Je suis avec le respect que Je doibz

"Monseigneur de V. Elle.

"Tres humble tres obeissant et tres oblige Serviteur

This letter is addressed to Cardinal Mazarin, the famous minister of state to Louis XIV., under the regency of his mother, Anne of Austria. Mazarin was born in 1602, was made a Cardinal in 1641, and died in 1661. Colbert was Comptroller of Finances under him, in which capacity this letter was written, wherein he expresses doubt of a sufficient number of carts being found to convey, at one turn, the fifty thousand weight of gunpowder.

8 oct. 1660 ~~Le Duc d'Yorck~~ Le Roy d'Angleterre

Mon Cousin, Ce que vous m'avez
escrit, et ce que le gentilhomme que
vous avez envoyé m'a dit de vostre
part sur le subiet de la mort de mon
frere le duc de Glocester, me persuade
assez que vous prenez beaucoup de
part a ma douleur, et que vous serez
bien aise de contribuer a me donner de
la consolation; ce m'en est une de
recevoir ces marques de vostre amitié
et de la prompte avec laquelle vous
desirez tout ce qui peut estre de ma
satisfaction, Je vous en suis beaucoup
obligé, et prie

A Londres ce 8 octobre 1660. Mon Cousin Vostre bien affectionné cousin Charles R

A mon Cousin
Monsieur le
Cardinal Mazarin

9. A PORTRAIT of KING CHARLES II., *proof before the arms;* a line engraving, by William Faithorne. The portrait is in an oval, above which, on a ribbon, is the motto, *Dieu et mon Droit.* The King is attired in a suit of armour, having the Order of the Garter, and wearing a long black wig.

Of the Merry Monarch's penmanship, Oldys says, "Charles II. wrote a little fair running hand, as if wrote in haste, or uneasy till he had done." Dr. Johnson speaks of Charles II. as "the last King of England who was a man of parts." There is as much ill nature as wit in Rochester's epitaph on "Our Sovereign Lord the King." Sir Walter Scott's description of Charles conveys a good idea of his easy and social disposition—"the most amiable of voluptuaries,—the gayest and best-natured of companions,—the man that would, of all others, have best sustained his character, had life been a continued banquet, and its only end to enjoy the passing hour, and send it away as pleasantly as might be." Of the many good things said by Charles, one of the best was his reply to his brother, the Duke of York, who remonstrated with him on the danger of walking abroad, sometimes alone, or with only an attendant,—"Believe me, James, no one will kill *me* to make *you* King." Amidst his gay career, traits of a generous nature may be found. When the detestable wretch, Titus Oates, accused the Queen's physician, Sir George Wakeman, of an attempt to poison the King, and even had the effrontery to implicate the Queen herself, Charles's better spirit was roused:—"The villains think I am tired of my wife, but they shall find that I will not permit an innocent woman to be persecuted."

Peter Pindar (Dr. Wolcot) probably expresses the popular notion of Charles II.:—

> "As for John Dryden's Charles, I own that king
> Was never any very mighty thing;
> And yet he was a devilish honest fellow,
> Enjoyed his friend and bottle,—and got mellow."

With this portrait was the following holograph letter from Charles II., addressed to Cardinal Mazarin:—

"Mon Cousin,

"Ce que vous m'aves escrit, et ce que le gentilhomme que vous aves envoyé m'a dit de vostre part sur le sujet de la mort de mon frere le duc de Glosester, me persuade asses que vous prennes beaucoup de part a ma douleur, et que vous series bien aise de contribuer a me donner de la consolation; ce m'en est une de recevoir ces marques de vostre amitié et de la passion avec laquelle vous desires tout ce qui peut estre de ma satisfaction, Je vous en suis beaucoup obligé, et suis,

"Mon Cousin,

"Vostre bien affectionné cousin

"CHARLES R."

"A Londres ce 8
"Octobre 1660."

Addressed,
"A mon Cousin
"Monsieur le Cardinal Mazarin."

The young Prince to whose death King Charles alludes was Henry, the fourth and youngest son of Charles I., born in 1640, and died 13 Septr. 1660.

10. A PORTRAIT of CATHERINE of BRAGANZA, Queen of Charles II.; a line engraving, by Faithorne. The Queen is represented in her youth, attired in a rich silk party-coloured dress, with slashed sleeves, which have large ruffs, holding in her left hand a pair of gloves; her hair is long and crimped.

Queen Catherine was daughter of John IV., King of Portugal, and was married, in 1662, to Charles II., whom she survived twenty years, dying in 1705, without having had any issue by him.

This portrait was acccompanied by the autograph of Catherine of Braganza, to a voucher for the payment of "seven thousand five hundred pounds in full of one quarter of a year due to us at Ladie day one thousand seven hundred and four," made to her by her treasurer and receiver-general, Charles Fox, Esq.

"Given at our court at Bomposto, March 5, 1705,

Catherina R.

Charles Fox, Paymaster of the Forces to Charles II., and treasurer to his widow, was the eldest son of the loyal Sir Stephen Fox, the projector of Chelsea Hospital, towards which he contributed £13,000. Charles Fox died in 1713, and his brothers, Stephen and Henry, were raised to the peerage, the former as the Earl of Ilchester, and the latter as Lord Holland, which titles remain with their descendants. The Right Hon. Charles James Fox was third son of the first Lord Holland.

11. A PORTRAIT of LORD CHANCELLOR SOMERS; a line engraving, by Vertue, 1705. Lord Somers is attired in a court dress of the time of William III., and holds in his left hand a volume of SPENSER'S *Fairy Queen.*

Lord Macaulay, speaking of the great assistance afforded by the distinguished Chancellor to men of different political and religious creeds, says, "Vertue, a strict Roman Catholic, was raised by the discriminating and liberal patronage of Somers from poverty and obscurity to the first rank among the engravers of the age."

JOHN SOMERS, born 1652, was the son of an eminent attorney, of Worcester, John Somers, by Catherine Severne, his wife. Educated at Oxford, he entered the Middle Temple, and rendered himself conspicuous for the learning and eloquence which he displayed, as one of the counsel for the seven bishops, in their celebrated trial. Soon after the accession of William and Mary, Somers was appointed Solicitor General, and was knighted; in 1692 he became Attorney General, and in 1693 was advanced to the post of Keeper of the Great Seal, and in 1697 attained the highest dignity in the law, as Lord Chancellor, being also created, Dec. 2, 1697, Baron Somers, and Baron of Evesham, co. Worcester. He was President of the Council in the reign of Queen Anne,

and to his influence is chiefly to be ascribed "the Union" of the kingdoms of England and Scotland. He was also chosen President of the Royal Society. He died in 1716, having outlived his great mental powers, when, never having been married, his title became extinct, but his estates passed to his two sisters, as co-heirs; of whom Mary Somers married Charles Cocks, M.P. for Worcester; and their grandson, Charles Cocks, was created a baronet in 1772, and, in 1784, Lord Somers, and Baron of Evesham; and his son, John Somers Cocks, created, in 1821, Earl Somers, Viscount Eastnor, was grandfather of Charles, the present and third Earl (1862). Lord Macaulay says of Lord Somers, that he was, "in some respects, the greatest man of that age. He was equally eminent as a jurist and as a politician, as an orator and as a writer."

The following letter was exhibited with the portrait:—

"25 Jun. '97.

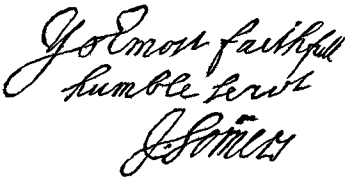
"S^r.

"I take my self obliged as soon as I am fit to take a pen with my hand, to thank you for yor. very obliging letters; and in particular for yor. kindness to M^r. Jekyll, who is obliged to be always yor servant, & upon whose account I think my self very much engaged to you. My sicknesse has made mee a great stranger to busines as well as to News, but I cannot but congratulate yor. happy securing of Brussels.

"I wish the remaining part of the Campaigne may be like that, & you in particular may find all satisfaction whilest it lasts.

"I am with great sincerity

"S^r.



This letter was written 1697, during the time that Somers was "Keeper of the Great Seal," but before he was raised to the peerage, as the Lord Chancellor. There is no indication of the person to whom the letter is addressed, but probably it was to a Secretary of State, under William III.

12. A PORTRAIT of JOHN CHURCHILL, the great Duke of Marlborough; a mezzotint. "The handsome Englishman," as Churchill was called, is in an oval, and in armour, and wearing the full flowing hair, in the style called, in compliment to one of his great achievements, the "Ramillies wig."

The nobleman to whom Marlborough's letter is addressed is supposed to be Charles Talbot, first and only Duke of Shrewsbury, K.G., who, renouncing the Roman Catholic faith, attached himself to the fortunes of the Prince of Orange, who placed great reliance on his judgment and council, and, after his accession, as William III., appointed him Principal Secretary of State. He held important offices in the reigns of Queen Anne and George I., and died without issue in 1717–18.

The following letter, written entirely by Marlborough, accompanied the portrait:—

" Robermont Sep^{t} 2^{d} 1703

" My Lord

" Mr. Southwell will have informed Your Grace by the advices he has received from hence, of our success att Huy, and how much I have endeavour'd since to perswade our friends to attack the french Lyns, tho they cou'd not bee brought over to consent to itt soe that all wee can expect to doe more this campagne is the taking of Limbourg, which has been invested some days by a detachment of horse and dragons, and I am come hether with the rest of the troupes intend'd for this Service, to march with the artillery to the siege, but wee have had the misfortune to meet with bad weather, it having now rain'd for three days together, which Your Grace is sensible must make the roades in this country very difficult for our heavy Canon, and consequently prolong the taking of the place, however I hope we have a little favourable weather, it will not be able to hold out long after our Batteries begine to play, and when this is over I recone (*sic*) my Campagne near at an end.

" by the last letters from England wee are inform'd Her Ma^{y}. intends to raise a Regiment of horse to replace Coll. Harvey Reg^{t}. in Ireland, upon which occasion I pray Your Grace will give mee leave to recomend my Lord Tunbridge to you for a troup in the new Reg^{t}. he has the honour to be very well known to Your Grace already, and therefore I am sure I need say little in his behalf, itt will be a very great obligation to him, which I am Confident^{t} he will studie to deserve, and I shal likewise take it as a particular favour, being with the greatest truth and sincerity

" My Lord

" Your Graces most obedient humble Servant

" MARLBOROUGH."

The nobleman in whose behalf the great Captain writes, was William Henry de Nassau, whose father, a confidential friend of William III., was created by him, in 1695, Baron of Enfield, Viscount Tunbridge, and Earl of Rochford; and died in 1708; and was succeeded by his son, as second Earl. Lord Tunbridge won great renown under Marlborough, who selected him to be the bearer of the despatches announcing the victory of Blenheim, on the 2nd of August, 1704. He was killed at the battle of Almanza, in Spain, 1710, and, dying unmarried, the title came to his brother, whose grandson, fifth Earl, died unmarried, in 1830, when the title became extinct.

Exhibited by JOHN YOUNG.

Robermont Sept. 2. 1703

My Lord

Mr. Southwell will have informd Your Grace by the advices he has receivd from hence, of our Success at Huy, and how much I have endeavourd since to perswade our friends to attack the french Lynes, tho they could not be brought over to Consent to it so that all wee can expect to doe more this Campagne is the taking of Limbourg, which has been invested some days by a detachment of horse and dragoons, and I am come hether with the rest of the troopes intended for this Service, to march with the Artillery to the Siege, but wee have had the misfortune to meet with bad weather,

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being with the greatest truth and
sincerity

My Lord

Your Graces
most obedient
humble Servant
Marlborough

The SEVEN FOLLOWING INTERESTING DOCUMENTS belong to the CORPORATION of the CITY of LONDON, who have permitted the fac-similes to be taken from them:—

1. The COUNTERPART of a Deed of Conveyance from Henry Walker, citizen and minstrell of London, to WILLIAM SHAKSPEARE, of Stratford-upon-Avon, in the county of Warwick, gentleman, of the house situate and being "in the Blackfriars, abutting upon a street leading down to Puddle Wharf, on the East part right against the King's Majesty's Wardrobe," dated 10 March, 1612. The sum to be paid down, as a consideration for the purchase of the house, was £140, but it appears that Shakspeare only paid £80, and mortgaged the premises for the remainder. The Conveyance will be found literally copied amongst the records at the Rolls Chapel, Close Rolls II. Jac. I. 31. pars et memorandum quod undecimo die Marcii anno suprascript. præfat. Henricus Walker venit coram dicto domino rege in cancellar. sua, et recogn. indentur, prædict. ac omnia et singula in eadem content. et specificat. in forma supradicta."

One of the signatures is that of—

In the British Museum is the Mortgage Deed of the same house, signed by the poet, "William Shakespeare;" the christian name is very legible. The poet probably soon paid off the amount borrowed, as we find the house mentioned in his Will, dated March 25, 1616, wherein, with other estates, he bequeaths to his daughter, Susanna Hall, "all that messuage or tenement, with the appurtenances, wherein one John Robinson dwelleth, situated, lying, and being, in the Blackfriars, London, near the Wardrobe." The house called "the King's Great Wardrobe," was built by Sir John Beauchamp, K.G., and sold by his executors to King Edward III., and for some time "the secret letters and writings touching the estate of the realm were wont to be enrolled in the King's Wardrobe, and not in the Chancery, as appeareth by the records."—*Stow.* King Richard III. was lodged there in the second of his reign.—*Ibid.* The parish in which it stood is still known as "St. Andrew by the Wardrobe." Puddle Wharf, according to Stow, was named after "one Puddle dwelling there," and "that kept a wharf on the west side thereof."

This highly interesting document is one of the few instances which remain, of a trustworthy nature, wherein we have the poet's signature. The Deed in the British Museum has one of these genuine names, and the poet's Will, contains, of course, the most important of all his autographs. In this Will, Shakspeare left "twenty shillings in gold" to his godson, William Walker, who was probably a son or relative of the Henry Walker mentioned in the Conveyance. The house in question was not far from the Blackfriars Theatre, where the great poet's *Plays* were performed in winter, and of which he was a part owner.

2. A LETTER from OLIVER CROMWELL, 1653, to the Lord Mayor of London:—

"For ye R^t^. hono^ble^. ye Ld May^r^
"of y^e^. Citie of London

"these

"My Lord

"this Bearer Percivall Brathwaite did in ye beginning of ye late warrs manifest his good affecion to ye state by a verie seasonable service, & I have received a good report of him, for his honestie and faithfullness. I am informed y^t^ some doe endeavour to putt a greate inconvenience upon him in reference to his freedom in ye Citie, I am not willing to interpose in a business of this nature,—wherefore I shall only desire y^t^ y^r^. Lo^p^ will please soo farr to owne this man as that he may receive such measure & favo^r^. as is allowed to others in like case.

"I reste

"My Lord

"Yo^r^. humble Servant,

"Cockpitt, Novemb
"29th. 1653"

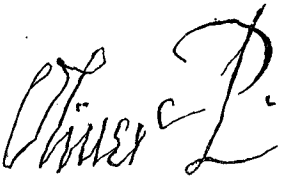
3. A SECOND LETTER, written by OLIVER CROMWELL, after he was made Lord Protector, dated 1656:—

"Gentlemen,

"Wee Understandinge that you have appointed an election this afternoon of a Geometry professor in Gresham Colledge, Wee desire you to suspend the same for some tyme till wee shall have an opportunitie to speake with some of you in order to that business.

"I rest

"Yo^r^. Louving Friend



"Whitehall
"9 May, 1656"

4. AUTOGRAPH LETTER from GEORGE VILLIERS, DUKE of BUCKINGHAM, K.G., on the Great Fire of London:—

"Worthsop
"September 6th
"1666.

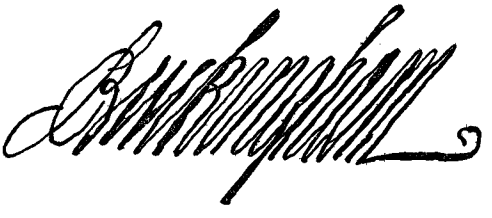
"Gentlemen

"A servant of my owne is sent to mee from London to lett mee know, that in all probality before I could receive the letter the whole of the Citty of London within the Walls would bee in Ashes, this Messenger tolde mee that before hee came away hee saw all Cheapside and Pauls Church on fire. Theams Street and all that part of the Towne had beene burnt before. since that another Man is come from London that assures mee Holborne is allso sett on fire and that about Threescore french and Dutch are taken, that were firing of houses. besides, this weeke the Posts are stopt, which must either proceed from the burning of the Post Office, or from some insurrection in those parts, it being almost impossible that a thing of this nature could bee effected without a farther designe. I am going my selfe imediatly to his Maiesty as my Duty obliges mee. in the meane time I have sent this to lett you know the state of our affaires and in case you find receive noe letters from London at the time that you ought to receive them by the poste on Saturday night next, that you imediatly summon all the Militia under my command to bee in Armes with all the speed imaginable and to keepe them together till farther order from mee or from his Maiesty if I finde upon my way to London or when I am there, reason to alter this order I shall dispatch one imediatly to you about it, in the meane time I desire you to acquaint the Lords and Deputy Lieftenants of the east and North Rydings of Yorkshire with what orders I have sent you, and I doe not doubt but they will follow your example

"I am

"Gentlemen

"Your Most Affectionat friend and servant

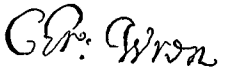


"since the writiting of this letter a Gentleman is come from London that assuares mee almost all the Strand is burnt, and that a greate many Anababtists have been taken setting howses on fire as well as french and Dutch."

The writer of this letter was the second Duke, son of George Villiers, first Duke of Buckingham, the "Steenie" of James the First's Court, and who was stabbed by Felton, in 1628, leaving by his wife, Lady Katherine Manners, his son George, then very young, who was afterwards the most profligate and witty among the courtiers of Charles the Second's time. After a life of splendour, he died, in 1687, at a country inn, reduced to misery and want.

5. A MEMORANDUM, or AWARD, signed by SIR CHRISTOPHER WREN, Architect, addressed "To the Wor^{ll}. the Com^{te}. of y^{e}. Publique Works of y^{e}. City of London," respecting the sum to be paid for brickwork performed "at the Keys of Fleet Ditch," the question being whether the price charged by the builder, viz., £13 10*s*. for a rod of work, applied to the customary statute rod of 272 feet of one and a half brick in thickness, or only to the facing of four-inch work set in "tarras." The great architect, after stating the pains he had taken to investigate the subject, gave his award in favour of the builder being paid the above named sum for the facing. It is signed on the margin:—

"Dated Octr 22 1673



"Robert Hooke."

"Tarras is a coarse sort of plaster or mortar, durable in the wet, and chiefly used to line basins, cisterns, wells, and other reservoirs of water."—REES'S *Cyclopædia.* It was made from a soft rock-stone, found near Collen, upon the lower part of the Rhine; it was burnt like lime, and afterwards reduced to powder by means of mills, and, being transported to Holland in large quantities, it obtained the name of "Dutch tarras;" the writer of the article adds, "it is very dear." This accounts for the apparently high price, for that day, allowed by the illustrious architect for this kind of cement.

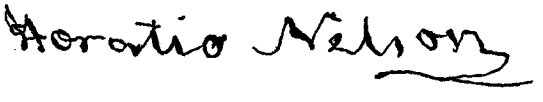
6. AN AUTOGRAPH LETTER from VICE-ADMIRAL SIR HORATIO NELSON, K.C.B., &c., written after his victory of Aboukir, or the Nile, over the French fleet, commanded by Admiral Brueys, whose flag-ship, l'Orient, was blown up during the action:—

"Vanguard, Mouth of the Nile,
"August 8th, 1798.

"My Lord,

"Having the honor of being a free man of the City of London, I take the liberty of sending to your Lordship the sword of the Commanding French Officer Adm^{l}. (Mons. Blanquet) who survived after the battle of the 1st off the Nile, and request that the City of London will honor me by the acceptance of it, as a Remembrance that Britannia still Rules the waves, which that She may for ever do, is the fervent prayer of Your Lordship's

"Most Obedient Servant



"Right Honble.
"Lord Mayor of London."

The sword of Admiral Blanquet, which is in the City Library, as well as Nelson's letter, is a rapier, 3 feet 3 inches long; the blade, of blued steel, is damascened with gold in the three flutings. In one is the Goddess of Justice, above whom is the Gallic cock, and a scroll inscribed **VIGELANCIE.** On the second fluting, in a gilt panel, is the motto, **VIVRE . LIBRE . OU . MOURIR.** The third hollow has a gilt panel, inscribed **POUR . LA . NATION . LA . LOI . & . LE . ROI.** The pouncing of the last word, Roi, can be traced, but the gilding has been removed. The handle has a double guard, one plain, the other a shell; and the pommel ends in a helmet, barred and plumed.

Nelson's letter is written with his left hand, having lost his right arm in the desperate boat attack at Santa Cruz, Teneriffe, July 24, 1797.

7. A LETTER from VICE-ADMIRAL LORD COLLINGWOOD, who was second in command under the immortal Nelson, at the battle of Trafalgar, and, for his services on that occasion, raised to the peerage, by the title of Baron Collingwood, of Coldburne and Hethpool, county Northumberland, Nov. 30, 1805:—

"Queen off Cadiz Feb. 21st 1806.

"My Lord,

"I have to-day received the honour of your Lordship's letter, accompanying Resolutions of thanks of the Court of Common Council of the City of London to the Officers & Men of his Majesty's fleet who engaged the Enemy on the 21st. Octr. last, which I shall have great pleasure in communicating to them, and also to Rear-Admiral the Earl of Northesk, the honour you have done him with myself in presenting us Swords and the freedom of the City.

"Nothing can be more gratifying to officers who in the faithful discharge of their duty to their King and Country have important services to perform, than to obtain by their conduct the approbation & esteem of their Countrymen.

"The pursuits of my Life, Sir, have ever had for their object the Glory of my King, and the interest of my country—while I live I will assert them with my best ability, and those occasions which advance me in the estimation of my fellow Citizens will be hailed as most promoting my personal happiness.

"I beg to offer my best thanks for the honour done me by the Court of Common Council, by enrolling me a Freeman of the first city in the world, and for the Sword they have been pleased to present me with, which as long as I can raise I will be ready to use in the defence of our Country.

"Your Lordship is pleased to ask me what artist I would wish to make the Sword?

and what device? A Citizen whose skill can do justice to so elegant a gift—and a device that will shew to Posterity from whence it came—both of which I beg the favour of your Lordship to select.

"I have the honour to be

"My Lord

"With the highest respect & esteem

"Your Lordship's most obedient & most h^ble^. Servant,

"The R^t^. Honble. the
"Lord Mayor of London."

Exhibited by the CORPORATION OF THE CITY OF LONDON.

ORIGINAL MS. in the handwriting of ADMIRAL LORD VISCOUNT NELSON, in the possession of P. C. TOKER, ESQ., of the firm of Crespigny, Silk, and Toker, Doctors' Commons.

Extracts from the Diary of LORD NELSON, leaving England, in 1805, for the last time, to go to sea:—

"friday night at half past Ten drove from dear dear Merton where I left all which I hold dear in this world to go to serve my King & Country, may the Great God whom I adore enable me to fullfill the expectations of my Country, and if it is His good pleasure that I should return my thanks will never cease being offered up to the Throne of his Mercy. If it is His good providence to cut short my days upon Earth I bow with the greatest Submission, relying that He will protect those so dear to me that I may leave behind. His Will be done Amen Amen Amen.

"Saturday Sepr. 14th 1805

"at Six o'Clock arrived at Portsmouth and having arraing'd all my business embarked at the Bathing Machines with Mr. Rose and Mr. Canning, at 2 got on board the Victory at St Helens who dined with me preparing for Sea.

"Sunday Sept 15th 1805. (No entry.)

"Sunday Octr 20th 1805, fresh Breezes SSW & Rainy, communicated with Phebe Defence

& Colossus who saw near forty Sail of Ships of War outside of Cadiz Yesterday Evening, but the wind being Southʸ. they could not get to the mouth of the Streight. We were between Trafalgar & Cape Spartel. The frigates made the Signal that they saw 9 Sail outside the Harbour, gave the frigates instructions for their guidance. & placed Defence Colossus & Mars between me & the frigates, at noon great gales & heavy Rain Cadiz NE 9 Leagues, in the afternoon Capt. Blackwood telegraphed that the Enemy seemed determined to go to the Westward, and that they shall not do if in the power of Nelson & Bronte to prevent them. At 5 telegraphed Capt. Bˡ. that I relied upon his keeping sight of the Enemy, at 6 o'Clock Naiad made the signal for 31 Sail of the Enemy NNE. The frigates and look out Ships kept sight of the Enemy most admirably all night and told me by signals which tack they were upon, at 8 We wore & stood to the SW and at 4 stood to the NE.

"Monday Oct 21ˢᵗ. 1805 at day light saw the Enemy's Combined fleet from East to ESE bore away, made the signal for order of sailing and to prepare for Battle, the Enemy with their heads to the Southward, at 7 the Enemy wearing in succession. May the Great God whom I worship grant to my Country and for the benefit of Europe in general a great and glorious Victory, and may no misconduct in any one tarnish it, and may humanity after Victory be the predominant feature in the British fleet. For myself individually I commit my life to Him who made me, and may his blessing light upon my endeavours for serving my Country faithfully, to Him I resign myself and the just cause which is entrusted to me to Defend.

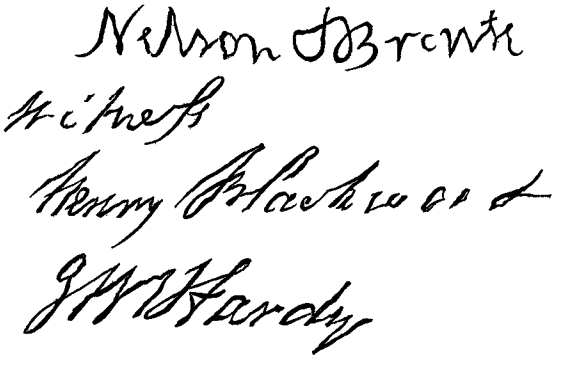
"Amen Amen Amen."

Here follows the Codicil (in duplicate), written by himself:—

"October the Twenty first one thousand Eight hundred and five then in sight of the Combined fleets of France and Spain distant about Ten miles.

"Whereas the Eminent Services of Emma Hamilton Widow of the Right Honorable Sir William Hamilton have been of the very greatest service to our King & Country to my knowledge without ever receiving any reward from either our King or Country, first that she obtained the King of Spain's letter in 1796 to his Brother the King of Naples acquainting him of his intention to declare War against England from which letter the ministry sent out orders to then Sir John Jervis to strike a stroke if opportunity offered against either the arsenals of Spain or her fleets—that neither of these was done is not the fault of Lady Hamilton the opportunity might have been offered, secondly the British fleet under my Command could never have return'd the second time to Egypt had not Lady Hamilton's influence with the Queen of Naples caused letters to be wrote to the Governor of Syracuse that he was to encourage the fleet being supplied with every thing should they put into any Port in Sicily. We put into Syracuse and received every supply, went to Egypt & destroyed the French fleet. Could I have rewarded these services I would not now call upon my Country but as that has not been in my power I leave Emma Lady Hamilton therefore a Legacy to my King and Country that they will give her an ample provision to maintain her Rank in Life, I also leave to the beneficence of my Country my adopted daughter Horatia Nelson Thompson and I desire she will use in future the name of Nelson only, these are the only favors I ask of my King and Country at this moment when

I am going to fight their Battle. May God Bless my King & Country and all those who I hold dear. My Relations it is needless to mention they will of course be amply provided for.



On the envelope the great Admiral wrote—

" Codicil to my Last Will and Testament
" dated Sepr 6th 1803

It was sealed with Nelson's coat of arms and supporters, granted to him, with his peerage, for his glorious victory of the Nile.

On the cover also is the attestation of Mr. Silk, the Proctor, who was Master of the Ironmongers' Company in 1818:—

" I do hereby certify that the Superscription on the other Side is of the genuine handwriting of the late Admiral Lord Viscount Nelson killed in Battle off Trafalgar, the present paper being the cover of a Codicil inclosed in the Box containing his last Will & testamentary Memoranda opened at No. 15 Knight Rider Street Doctors' Commons in the presence of

" William Earl Nelson
" Horatio Lord Viscount Merton
" Willm. Haslewood, Solicitor
" Geo: Silk, Proctor
" Jno. Tyson, private Secretary

} to the Deceased

" GEO: SILK."

When Nelson received his death-wound, after giving several professional directions, his thoughts again turned towards the objects of his affection, and his last words to those around him were, " Remember that I leave Lady Hamilton and my daughter Horatia as a legacy to

London July 3 1832

Dear Sir

I had last night the Honor of receiving your Letter of the 2d Instant, and its Inclosures.

I shall be happy the Deputation referred to by you on Friday the 6th Inst at 12 o'clock.

I have the Honor to be Dear Sir
Your most obedient and faithful
Humble Servant Wellington

Jer. Harman Esq
Broad Street

my country. Never forget Horatia." Then, with an effort, "Thank God! I have done my duty;"—and the greatest seaman that the world had seen was no more.

Alderman Joshua Jonathan Smith, Lord Mayor in 1810, a Member of the Ironmongers' Company, was co-executor of Lord Nelson's Will, with Lady Hamilton, to whom he acted the part of a kind friend in her distress, when she was deserted by all else. The hero's dying request has not been heeded.

Exhibited by PHILIP CHAMPION TOKER, *Member.*

THE ANSWER of the late DUKE of WELLINGTON to "the Merchants, Bankers, Traders, and others of the City of London," on the occasion of his Grace being insulted on his way through the City, on the anniversary of the battle of Waterloo, 1832, 18th June; in consequence of which outrage a meeting was held at the London Tavern, June 29th, Jeremiah Harman, Esq., in the chair, when an address, signed by 2,673 persons, was drawn up. A fac-simile of the letter, written by the Duke to Mr. Harman, appointing a day to receive the deputation, is here given:—

"London July 3 1832

"Dear Sir

"I had last night the Honor of receiving your Letter of the 2d Instant, and its Inclosures.

"I shall be happy the Deputation referred to by you on Friday the 6th Inst. at 12 o'clock.

"I have the Honor to be Dear Sir

"Your most obedient and faithful

"Humble Servant

"WELLINGTON"

"Jer. Harman Esq
"Broad Street"

The deputation attended at Apsley House, on Friday, 6th July, when Mr. Harman presented the address to his Grace, who read it, and then delivered to the deputation the following answer, the whole of which was in the handwriting of his Grace, and was written in their presence:—

"Gentlemen,

"The people have heretofore manifested their disapprobation of the opinions, the votes, and the actions, of publick men upon various occasions of publick expectation; and the excitement of the moment may in some instances have led to acts of riot and disorder.

"But on these former occasions the publick had not been excited to violence and outrage against the property and persons of individuals by the speeches of gentlemen of influence, and by the publications of a licentious press; nor had the people been urged to form "*Unions in*

every parish of all the middling classes with the working or operatives," for the purpose of controuling and overruling the Government and Parliament.

" It is these combinations upon which a great authority has pronounced the judgment that their permanent existence is inconsistent with good order and the safety of State, which have occasioned the continuance of excitement after all pretext for it had ceased; and the insecurity of persons and of property which is obvious at the present moment, and of which the treatment of myself in the middle of the day, in the most frequented communication of the capital, affords a flagrant example.

" I say that the pretext for the continuance of excitement had ceased, because the Bill upon which I had differed in opinion from many whom I have now the honor of addressing, had become the law.

" It was my duty to submit to it; and farther, to facilitate its execution by every means in my power. It is not extraordinary that you, Gentlemen, who are at the head of the great banking and commercial establishments of the country,—who are interested in the prosperity of its agriculture, and of every branch of its manufactures and commerce,—who have among you men possessed of the largest landed properties, and others of the largest capitals, should consider the events which you have noticed, not merely as they may affect an individual or a party.

" Gentlemen, you know that manufactures and commerce cannot flourish, and that capital must disappear, where political agitation, dissention, and disturbance prevail; that there can be no security for person or property; that there must be a cessation of business, and a stagnation of employment, by which all classes must suffer, but most particularly that class whose comfort and subsistence depend upon the daily produce of their labour.

" Whether you look back to the history of your own country, to the events of our times in neighbouring countries, or to those which we have again witnessed abroad within the last two years, you must consider the suggestion to the people to assume a direct and active controul over the Government and Parliament, as equally inconsistent with the Constitution of the British Empire and injurious to the people themselves.

" Such an assumption and exercise of sovereignty by the people over those by whom they ought to be governed must lead to violence and outrage, and, finally, to those contests and misfortunes and that degradation of which we have at this moment before our eyes the example in a neighbouring capital, as well as the recorded evidence of history in our own country, and the test of experience in other parts of Europe.

" Circumstances having exposed me to be attacked as I was, I beg leave to return my cordial and heartfelt acknowledgments for the interest which you have expressed for me as an individual.

" It gives me great satisfaction to be able to assure you that the feelings manifested by your fellow citizens, resident in that part of the Metropolis through which I passed on the day to which you have adverted in your address, entirely correspond with your own. Many of them, as well as their families, offered me an Asylum in their Houses; and I am convinced that there was not one who would not have made every exertion to protect me from injury."

Exhibited by THOMAS HOWARD, *Member.*

AN AUTOGRAPH LETTER from ARCHIBALD, ninth EARL of ARGYLL, written to his son John, on the morning of his execution. The Earl had been condemned to death for high treason, in 1681, but escaped from his confinement in the disguise of a lady's page, and fled to Holland, where he collected some forces, and made a landing in Argyleshire, in 1685, in the first year of the reign of James II., when, being defeated, he was again made prisoner, and was beheaded at the Market Cross, Edinburgh, on his former sentence, June 30, 1685:—

"Edr Castle 30 June 85

"Dear Jhone

"We parted sudenly but I hope shall meete hapily in heaven. I pray God bless you and if you seeke him he will be found of you. My wyffe will say all to you pray Love and respect her

"I am

"Yr Loving Father

"ARGYLL"

"For Mr. Jhone Campbell"

Archibald, ninth Earl, was the son of Archibald the eighth Earl, first and only Marquess of Argyll, the "Gillespie Grumach" in SIR WALTER SCOTT'S *Legend of Montrose*, where his character contrasts strongly with that of his rival, the chivalrous James Graham. By his wife, Mary Stewart, daughter of James, third Earl of Moray, the ninth Earl was father of Archibald, who became first Duke of Argyll, and of John Campbell, of Mammore, to whom the above letter was addressed, who was sometime M.P. for Argyleshire, and whose son John became fourth Duke of Argyll.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

MINIATURE PORTRAITS,

IN ENAMEL, OIL, WATER-COLOURS, AND CRAYONS.

" Look here, upon this picture, and on this,
The counterfeit presentment of two brothers."

Hamlet, Act iii, *Sc.* 4.

A LARGE PORTRAIT, in enamel, of ANTHONY of BOURBON, who became KING of NAVARRE, by his marriage with Jeanne D'Albret; born 1518, died 1562. The Prince is represented with a light beard and a moustache, in a dark brown velvet dress, enriched with gold, and wearing a white fur tippet and black cap; a gold chain, with a medal on his breast. In the right hand corner are the initials I. I. Size, 7⅞ inches by 5⅝ inches. From the Soltikoff Collection. Anthony of Bourbon's great son, Henri Quatre, was father of Louis XIII., whose eldest son was Louis XIV.; and a younger son, Philip, Duke of Orleans, was ancestor of the late King of the French, Louis Philippe, father of H. R. H. the Duc d'Aumale.

A LARGE ENAMELLED PORTRAIT of JEANNE D'ALBRET, QUEEN of NAVARRE. This very fine enamel represents the Princess in a rich dress, low in front, with a thin white chemisette, and lace collar, and a string of large pearls; the head-dress is ornamented with pearls; size, 12 inches by 9½ inches. This Princess, celebrated as the mother of Henri Quatre, one of the greatest monarchs that sat on the throne of France, was born at Fontainebleau, in 1528, and was the eldest child of Henri II., King of Navarre, and Marguerite d'Angoulême, sister of Francis I., King of France. In her thirteenth year she was united, against her inclination, to the Duke of Cleves, which union was cancelled by Pope Paul IV., and Jeanne then married, in 1548, Anthony Bourbon, son of Charles, Duke of Vendôme. On the death of her father she became Queen of Navarre, and being a zealous Protestant, she interdicted the Romish faith throughout her dominions, caused the New Testament to be translated in the Basque dialect, and freely circulated. Her illustrious son was born at Pau, in 1553, and two months before his marriage with Margaret of Valois, Queen Jeanne died, June 9, 1572.

The Duc D'Aumale, as a member of the House of Orleans, is a lineal descendant of Jeanne D'Albret and Anthony of Bourbon, whose ancestor, St. Louis IX., was son of Louis VIII.,

who married, when Dauphin, Blanche of Castile, whose mother, Eleanor Plantagenet, was daughter of Henry II., King of England. Two of the characters in SHAKSPEARE'S *King John*, are Lewis the Dauphin, and Blanche, daughter to Alphonso, King of Castile, and niece to King John. The poet alludes to this alliance, which was remarkable for its happiness:—

> "That daughter there of Spain, the Lady Blanch,
> Is near to England; look upon the years
> Of Lewis the Dauphin, and that lovely maid," &c.
>
> *Act* ii, *Sc.* 2.

Exhibited by HIS ROYAL HIGHNESS THE DUKE D'AUMALE.

A CASE, containing TWENTY-SIX MINIATURES, and an INTAGLIO, and called "The Tudor Portraits," in the possession of his Grace the Duke of Buccleuch, K.G. At the upper part are the portraits of Henry VII., by Holbein, and of his Queen, Elizabeth of York (artist supposed to be John Hoskins), and of their son, Henry VIII., by Holbein. In the centre, within a small black frame, the portraits are repeated of Henry VII. and his Queen, and Henry VIII., who has on his right his first wife, Katherine of Arragon, by Holbein, and below is their child, Mary Tudor, afterwards Queen, painted by Sir Antonio More. On the left of Henry VIII. is his second consort, Anne Boleyn, by Holbein, and below is their child, in a dark dress, with pearl necklace, Elizabeth Tudor, afterwards Queen, painted by Hillyard. Between his sisters is the portrait of Edward VI., by Holbein. There is none of his mother, the amiable Jane Seymour. Beneath the black frame is a very fine large sized miniature, by Holbein, of Henry's fifth wife, Catherine Howard, with her name inscribed; she wears a low dark coloured dress with white sleeves, and a jewelled necklace. On one side, in the large case, are the portraits of Queen Elizabeth, by Hillyard; of Prince Edward, when very young, by Holbein, in a small white and black frame, enamelled with blue and gold; of Katherine of Arragon, by Holbein, in a dark close fitting dress, with a white skull cap; a fine onyx intaglio, ascribed to Valerio Vincentino, cut with profiles of Mary, Queen of Scots, and Henry Darnley; a miniature of Queen Elizabeth, by Hillyard, in a green dress, with purple drapery at the back of her head; another portrait, by the same artist, of Elizabeth, when aged, in a large white upright frill; Anne of Denmark (Queen of James I.), by J. Oliver; on the other side is a portrait of Henry VIII., by Holbein; two miniatures of Elizabeth, by her favourite artist, Hillyard, one as Princess, in a stiff dress, and wearing red hair, and the other as Queen; two portraits, by Holbein, of Edward VI.; one in a close dark dress and a cap, and another a three-quarter profile; the series closes with a miniature, by J. Oliver, of Frederick, King of Bohemia.

Rodri Mawr, or Roderick the Great, paramount Prince of all Wales, who died in 877, divided his dominions among his three sons, Anarawd, Cadell, and Mervyn. The second son, who inherited as Prince of South Wales, was the father of the famous lawgiver, Howel Dha, or the Good, of whom SPENSER sings—

> "And Howel Dha shall goodly well indew
> The salvage minds with skill of just and trew."
>
> *Faerie Queene, Book* III, *Canto* 3.

He assumed the title of King of all Wales, and died in 948, "sore bewailed of all men, for he was a prince that loved peace and good order, and that feared God."—*Powel.* Howel Dha's great grandson, was Tewdar Mawr, or Tudor the Great, Prince of South Wales, slain in 997, leaving a son and successor, Rhys ap Tewdar, from whom, ninth in direct descent, was Sir Owen Tudor, who was born at Penmynidd, four miles from Beaumaris, where some remains still exist of the seat of his ancestors. He received his name from his godfather, the renowned Owen Glendower, and was one of the band of Welchmen who fought at Agincourt, under "Davy Gam, Esquire," and helped to repel the charge of the Duc d'Alençon, a service which "Henry of Monmouth," as the Welch loved to call the heroic king, rewarded by making Owen Tudor, whom he styled *Nostre cher et foyal,* one of the Esquires of his body. He held the like office, after the death of Henry V., to his unhappy son, and kept guard on the young King's person, at Windsor Castle, which brought him under the notice of the widowed Queen Katherine, and their marriage excited great surprise in England and France. Speed, speaking of Owen Tudor, says, "The meanness of his estate was recompensed by the delicacy of his person, so absolute in all the lineaments of his body, that the only contemplation of them might make a queen forget all other circumstances." Owen Tudor fought on the side of Henry VI., against the York faction, and, being taken prisoner at the battle of Mortimer's Cross, in 1461, was beheaded, by order of the Duke of York, afterwards Edward IV. From the marriage of Queen Katherine with Owen Tudor have descended all the sovereigns of England, since Richard III. They had two sons (a third, Owen, became a monk), of whom the second, Jaspar Tudor, created Earl of Pembroke, in 1452, was a zealous Lancastrian leader, in the reigns of Henry VI., Edward IV., and Richard III. He held a command at Bosworth, and is alluded to by Shakspeare as "redoubted Pembroke," and—

> "The Earl of Pembroke keeps his regiment."

The eldest son was Edmund Tudor, called of Hadham, and created, in 1452, Earl of Richmond, by his half-brother, Henry VI. He married the Lady Margaret Beaufort, only daughter and heir of John, Duke of Somerset, who was grandson of John of Gaunt. Their only child was Henry Tudor, afterwards King Henry VII., who was born in 1456, in which year his father died. His widow, so famed for her patronage of learning, married, secondly, Sir Henry Stafford, and thirdly, Lord Stanley, afterwards Earl of Derby, who played so conspicuous a part in the fortunes of Henry Tudor, who calls him "Our father Stanley" (Richard III.), and who placed on his step-son's head the royal crown, at Bosworth Field, which Richard lost there with his life, August 22, 1485:—

> "Lo, here, this long-usurped royalty,
> From the dead temples of this bloody wretch,
> Have I pluck'd off to grace thy brows withal."

Margaret, Countess of Richmond, the title by which she is best known, lived till 1509, the last year of her son's reign; she had no issue by her two last unions.

Henry Tudor would not have been so readily acknowledged as King, if he had not previously agreed to marry the Princess Elizabeth of York, eldest daughter of Edward IV., and who became, when her two brothers had been—

> "By their uncle cozen'd
> Of comfort, kingdom, kindred, freedom, life,"

the true heir to the throne; and to give his usurped title a better claim, the unscrupulous Gloster sought to marry his niece:—

> "The sons of Edward sleep in Abraham's bosom,
> And Anne, my wife, hath bid the world good night.
> Now, for I know the Bretagne Richmond aims
> At young Elizabeth, my brother's daughter,
> And by that knot looks proudly on the crown,
> To her go I, a jolly thriving wooer."
>
> *King Richard III., Act* iv, *Sc.* 3.

Bacon says of Henry VII., "He rested on the title of Lancaster in the main, using the marriage and victory as supporters." Henry was crowned Oct. 30, 1485, but his marriage with the Princess Elizabeth was not solemnized until the 18th of January following, "with a greater appearance of universal joy than attended either his first entry or his coronation. Though virtuous, amiable, and obsequious to the last degree, she never met with a proper return of affection or even of complaisance from her husband."—*Bacon.*

The Queen's coronation did not take place until the 25th of November, 1587, so jealous was Henry that his right to the throne should be derived from the House of York. The children of this union, of "the white rose with the red," were three daughters and three sons. The eldest daughter, the Princess Margaret Tudor, married the chivalrous James IV., King of Scots, and their grand-daughter, the beautiful Mary Stuart, Queen of Scots, was mother of James, sixth of Scotland and first of England, ancestor of Her Majesty QUEEN VICTORIA. The second daughter, the Princess Mary Tudor, married, first, Louis XII., King of France, and secondly, Charles Brandon, Duke of Suffolk, an alliance which occasioned the following lines:—

> "Cloth of frieze, be not too bold,
> Though thou art match'd with cloth of gold;
> Cloth of gold, do not despise,
> Though thou art match'd with cloth of frieze."

Yet, although Charles Brandon's father and grandfather were only Knights, they were lineally descended from Edward I., and Eleanor of Castile, through Bohun and Wingfield. From the two daughters of Suffolk and Mary Tudor, Frances and Eleanor Brandon, many noble English houses are descended. The Queen of Henry VII. died 1502-3, in child-birth of her third daughter Katherine. Of their sons, the youngest, Edmund, died young, the eldest was Arthur, Prince of Wales, born in 1486, and married in 1501 to Katherine, daughter of Ferdinand, King of Arragon; the prince died in 1502, without issue. The second son, Henry, afterwards king, was obliged by his father to engage to marry his brother's widow, to save her rich dowry from being restored. Henry VII. died April 21, 1509, and was buried, with his Queen, in the magnificent chapel called by his name, which he had built at the east end of Westminster Abbey. He was succeeded by his son as Henry VIII., who in June 24, 1509, married as his first wife the aforesaid Princess Katherine, a dispensation having been obtained from the Pope. After having been married to her for fourteen years, the King pretended that—

> "The marriage with his brother's wife
> Has crept too near his conscience."

Whereas, in truth,

> " His conscience
> Had crept too near another lady."
>
> *King Henry VIII., Act* ii, *Sc.* 2.

He divorced his excellent Queen, whose character is invested with so much dignity and interest, in 1533, having had three children by her, of whom only Mary, afterwards Queen, survived infancy. Henry's second wife was Anne Boleyn, a Maid of Honour to Queen Katharine, daughter of Sir Thomas Boleyn (whose wife was Elizabeth Howard, daughter of Thomas, second Duke of Norfolk). Our great Poet makes Charles Brandon say of her,—

> " She is a gallant creature, and complete
> In mind and feature: I persuade me from her
> Will fall some blessing to this land, which shall
> In it be memoriz'd."
>
> *King Henry VIII., Act* iii, *Sc.* 2.

That blessing was ELIZABETH, afterwards Queen of England. After three years' union, the King's affections were transferred to Jane Seymour, to gratify which, Anne Boleyn was arraigned under false pretences, and executed May 19, 1536, and the day after, Henry married his third and best-loved wife, who was daughter of Sir John Seymour (father of the Protector Somerset), by his wife Margaret, daughter of Sir John Wentworth. Jane Seymour died in child-birth, 14th October, 1537, leaving one son, afterwards King, as Edward VI. King Henry married fourthly Anne, daughter of John III. Duke of Cleves, in 1539, whom he divorced the same year, to make way for his fifth wife, Catharine Howard, daughter of Sir Edmund Howard, Marshal of the English Army at Flodden Field. She was beheaded February 13, 1543, in which year the King married his sixth and last wife,—a widow of two husbands,—Catherine, daughter of Sir Thomas Parr, of Kendal, descended from Edward III. through Fitz-hugh and Nevill.* Catherine Parr narrowly escaped the fate of her predecessors, by the death of the King in 1547, January 28, when he was succeeded by his only son, born of Jane Seymour, " Edward, the spotless Tudor," as Southey calls him; and as Wordsworth finely says of him,—

> " King, child, and seraph, blended in the mien
> Of pious Edward, kneeling as he knelt
> In meek and simple infancy."

Edward VI. was born 12th October, 1537, crowned 20th February, 1547, by Cranmer, and died 6th July, 1553, having been prevailed upon in his last enfeebled hours of disease, by the ambitious Dudley, Duke of Northumberland, to declare as his successor, the ill-fated and accomplished Lady Jane Grey, a grand-daughter of Charles Brandon and Mary Tudor. She was actually *proclaimed* Queen of England, but after thirteen days was obliged to give way to King Edward's next sister, Mary, and was beheaded with her husband, Lord Guildford Dudley, and his father, August 22, 1553.

Queen Mary, born February 8, 1515, crowned 1553, married Philip of Spain, and died without issue November 17, 1558, when she was succeeded by her half-sister, the daughter of Anne Boleyn.

* It is remarkable that the six wives of Henry VIII. were, like himself, descended from King Edward I.

Queen Elizabeth, the last of the Tudors, was born September 7, 1533. She was baptized by Cranmer, by whom her mother was married to Henry VIII., and having been educated in her faith, as a Protestant, she was looked upon with great jealousy by her sister, Queen Mary, at whose death Elizabeth's accession was hailed with great joy; yet only one Bishop, Oglethorpe of Carlisle, could be prevailed upon to crown her, January 15, 1559. Her glorious reign extended to forty-five years, and she died, aged 70, March 24, 1603. On her death-bed she was questioned respecting the succession, when her answer was that she would have a King for her heir, and when further urged she replied, "Who but my cousin, the King of Scots." This was James VI., son of the ill-fated Mary, Queen of Scots, who, after a long imprisonment in England, was beheaded by Elizabeth's order, the great blemish of her reign. King James was doubly descended from Henry VII., as his grandmother, that King's daughter, Margaret Tudor, married for her second husband Archibald Douglas, and their daughter, Margaret Douglas, married Matthew Stuart, Earl of Lennox, and their son Henry, Lord Darnley, became the husband of Mary, Queen of Scots, and father of James, the first King of Great Britain, in whose person centred the blood of the Saxon Kings, in unbroken descent from CERDIC, of the Plantagenets, the Tudors, and his own long line of Stuarts, and Scottish Princes; and from him all the succeeding Royal families of England are descended.

The present Duke of Buccleuch is descended, through Montagu and Seymour, from the Lady Catharine Grey, sister of the unfortunate Lady Jane, wife of Edward Seymour, and daughter of Frances Brandon, before mentioned, eldest daughter of the Princess Mary Tudor, and wife of Henry Grey, Marquis of Dorset.

G. R. F.

A CASE, containing MINIATURE PORTRAITS, by Samuel Cooper, of the Protector, OLIVER CROMWELL, his wife ELIZABETH, and their daughter, MRS. CLAYPOLE, in the possession of His Grace the Duke of Buccleuch, K.G. The miniature of the Protector is an oval, in an unfinished state, the face only being completed; he has brown flowing hair, and wears a plain falling collar. The portrait of Cromwell's wife is in an oval, finished; her hair is dark brown flowing to her shoulders; she is in a dark blue dress almost concealed by a scarf; a white chemisette is secured by a turquoise brooch, and she wears a pearl necklace; her complexion and eyes are dark; a curtain behind her head completes the picture. The Protector's second and favourite daughter, Elizabeth, who married John, son of Sir John Claypole, Knight, Clerk of the Hanaper, is painted in an oval, very highly finished; she is in a light blue dress, edged with white, and falling off the shoulders; she wears a pearl necklace, and in the left ear is a large pearl; her eyes are blue, like her father's, her complexion fair, her hair light brown in corkscrew curls; the countenance is very pleasant; she died at the age of 29, in 1658, only a short time before her father.

Samuel Cooper, one of the most eminent of English miniature portrait painters, born in 1609, was the nephew and pupil of John Hoskins; he died in 1672. He was highly successful in painting the heads of his subjects, and especially in depicting the hair. Cooper's wife, and the mother of Alexander Pope, were sisters.

Exhibited by HIS GRACE THE DUKE OF BUCCLEUCH, K.G.

A SERIES of THIRTEEN MINIATURE PORTRAITS, in the possession of CHARLES SACKVILLE BALE, ESQ.:—

1. A MINIATURE PORTRAIT of JANE SEYMOUR, third Queen of Henry VIII., mother of Edward VI.; circular, 1¾ inch in diameter, by Hans Holbein. The Queen is represented in a black dress, cut square and low on the shoulders; she wears round her neck two gold chains, from one hangs a jewel, and from the other a medallion; hair light brown, laced with gold, eyes dark, complexion fair, soft and pleasing features; the head-dress is of that peculiar pyramidal shape seen in portraits of this time, and is embroidered with gold; behind it hangs a black veil; a bunch of heart's-ease is attached to the side of the head; on the blue back-ground is inscribed in gold letters, ANO. XXV. Jane Seymour, the best-loved of Henry's wives, was the daughter of Sir John Seymour, Knight of the body to King Henry VIII., and sister of Edward Seymour, afterwards Duke of Somerset, the Protector to his nephew, Edward VI. She was married to the King, May 20, 1536, and died October 14, 1537, two days after giving birth to her son Edward. The popular belief that the Cæsarean operation was performed is given in a ballad, of which part runs as follows:—

"The surgeon was sent for,
He came with all speed,
In a gownd of black velvet
From heel to the head.

"He gave her rich caudle,
But the death-sleep slept she;
Then her right side was opened,
And the babe was set free."

2. A MINIATURE PORTRAIT of the PRINCESS MARY TUDOR, afterwards QUEEN of ENGLAND, born February 8, 1515, died November 17, 1558. Circular, 2 inches in diameter, by Hans Holbein, on card. The Princess is represented at about the age of 15, half-length, full face, in a black dress, with high collar, having round her neck a gold jewelled chain, from which hangs an order. Beneath the jacket is a tight-fitting dress of gold, embroidered and seeded with pearls, as is also her frill ruff. On her head is a tight-fitting cap of gold net-work, and on the left side of her head are two roses, white and red; her hair is light brown, eyes grey. On the blue background is the word *Ano*, but no date.

The Princess was the eldest daughter, but the third child (her two brothers dying quite infants) of Henry VIII. and his first Queen, the excellent and ill-used Catherine of Arragon, and at the premature death of her half-brother, Edward VI., succeeded to the throne; she married Philip of Spain in 1554, and died in 1558, without issue.

3. A MINIATURE PORTRAIT of ELIZABETH TUDOR, QUEEN of ENGLAND, born Sept. 7, 1533, died March 24, 1603. Oval, 2⅜ inches by 1¾ inch, by Nicholas Hillyard. The Princess is drawn in a dark, low dress, covered with lace embroidery, with a white stomacher, and having on her breast, as an ornament, a gold antelope, one of the badges of the House of Lancaster (through de Bohun). She wears a highly-jewelled necklace, and her hair, which is yellow, or

golden, is also jewelled and much "puffed." A large expanded lace frill is around her neck, and on her head a light lace cap. Her eyes are dark, the features prominent, and commanding. The blue background is without date or inscription.

4. A MINIATURE PORTRAIT of MARY STUART, Queen of Scots. Oval, 2 inches by 1¼ inch, by Nicholas Hillyard. The Princess is drawn in a plain black dress, buttoned up in front, wearing a frill ruff, and a necklace of silver open-work in two turns, and from which hangs a jewel. The hair is light, turned back from the forehead, under a black cap folded over in the Italian fashion; complexion very fair, blue eyes, and a most pleasing expression of face. On the blue background is inscribed in gold letters, "*Ano Dni*, 1579, *M. R.*," which date was when Mary was in the thirty-eighth year of her age, and the eleventh year of her cruel imprisonment in England.

5. A MINIATURE PORTRAIT of HENRY FITZROY, Duke of Richmond. Circular, 1⅝ inch in diameter, painted on the back of a playing card, the ace of hearts. He is drawn in a white night-dress, open in front, and wears a scull-cap, of white with black and gold net-work, entirely concealing the hair, and tied under the chin; the eye-brows are of light brown; on the blue back-ground is inscribed in gold letters, "HENRY DYCK, OFF RICHMOND, ÆTATIS, SVÆ. XVo."

Henry Fitz-roy was the natural son of Henry VIII., by Elizabeth, daughter of Sir John Blount, widow of Gilbert Lord Talboys, and was born in 1519. By his father, who was greatly attached to him, he was, at six years old, created a Knight of the Garter, Duke of Richmond and Somerset, and at eleven years old he was appointed Lieutenant of Ireland. He was educated at Windsor with the accomplished Henry Howard, Earl of Surrey, whose sister, Lady Mary Howard, the young Duke married. He died in 1536, at the early age of seventeen; he was a youth of great promise, skilled in languages, and in all martial exercises.

6. A MINIATURE PORTRAIT of SIR WALTER RALEIGH; an oval, 2 inches by 1⅓ inch, enclosed in a gold case, highly enriched with enamel. This eminent man is represented in a red dress, embroidered with diagonal brown bands, the sleeves purfled. He wears a red hat, low in the crown, with the wide brim turned up; a plain white standing collar is tied under the chin, with white strings; his eyes are grey, hair brown and short, with moustache, and the beard clipped. There is no inscription. A memoir of this gallant soldier and accomplished courtier is given in the list of Mr. Young's Portraits.

7. A MINIATURE PORTRAIT, said to be that of HENRY CAREY, first Lord Hunsdon, K.G.; oval, on card, 1⅛ by 1⅝ of an inch, by Nicholas Hilliard. This personage, who is advanced in years, is drawn in a white pounced dress, with gold buttons up the front, and jewelled; with a rich lace ruff over a falling collar of the same. He wears a blue ribbon of the Garter. On his head is a black velvet cap, with jewelled band of gold buttons, and a white feather; the face is pale, with a resolute expression, eyes grey, hair, beard, and moustache white. On the light blue back-ground is inscribed "*Ano Dni*, 1605." This date is nine years after the death of Henry Carey,

the first Lord Hunsdon, who was born 1526, and died 1596. A memoir of this excellent and sturdy old nobleman is here given, on account of his relationship to Queen Elizabeth.

Sir HENRY CAREY, first Lord Hunsdon, K.G., was cousin-german to Queen Elizabeth, his father, Sir William Carey, Esquire of the body to Henry VIII., having married the lady Mary Boleyn, sister to the ill-fated Anne Boleyn, second wife of the King, and by him mother of England's great Queen. Lord Hunsdon held many important offices, and among them that of Captain of the Band of Gentlemen Pensioners. In this capacity he is introduced by Sir Walter Scott in "Kenilworth," and in the stormy scene wherein Leicester's marriage with the hapless Amy Robsert is discovered, the angry Queen exclaims, "Cousin of Hunsdon, order out your band of pensioners, and take him into instant custody,—I say, villain, make haste," vol. ii., chap. 17. Lord Hunsdon's grandfather, Thomas Carey, descended from Sir John Carey, Chief Baron of the Exchequer in the Reign of Richard II., married Margaret, second daughter and co-heir of Sir Robert Spencer, Knight, by his wife, the Lady Eleanor Beaufort, eldest daughter and co-heir of Edmund Beaufort, Duke of Somerset, K.G., who is the "proud Somerset" in SHAKSPEARE'S Second Part of *King Henry VI.*, and grandson of John of Gaunt, "Time-honour'd Lancaster." Lord Hunsdon, "a fast man to his Prince, and firm to his friends and servants," is an ancestor to Admiral Lord Nelson, his grand-daughter, Blanche Carey, having married Sir Thomas Wodehouse, Bart., and their daughter, Anne, became the wife of Robert Suckling, whose great grand-daughter, Catharine Suckling, was the mother of England's immortal sailor. The present Viscount Falkland, Lucius Carey, who is also Baron Hunsdon, is descended from Sir John Carey, uncle of the first Lord Hunsdon, and, in virtue of his Royal descent, quarters the arms of Carey with those of Spencer and Beaufort (*France* and *England*).*

8. A MINIATURE PORTRAIT of HENRY, PRINCE of WALES, K.G., born 19th February, 1593, died 6th November, 1612. This young Prince, eldest son of James I., is represented in a black embroidered dress, with a white lace collar, embroidered with black; he has long flowing brown hair, blue eyes, and fair complexion; on the red back-ground is inscribed "*Ano Dni*, 1594, ÆTATIS, SUÆ XX."

9. A MINIATURE PORTRAIT of HENRY WRIOTHESLEY, third EARL of SOUTHAMPTON, K.G., was born about 1560, died 1624. An oval, 1⅞ by 1½ of an inch, said to be by Isaac Oliver. The Earl is drawn in a black satin gown, over which falls a double lace frill with hanging strings; his hair is dark brown, brushed back from the forehead, with moustache and pointed beard; eyes and complexion dark; on the blue back-ground, in gold letters, is inscribed the date, 1623; and the monogram of the artist, Φ, but Isaac Oliver died in 1617.

John Wriothesley was Garter King at Arms, in the reign of Richard III.; his younger son William was York Herald, who left a son, Thomas Wriothesley, Clerk of the Signet, Coroner and Attorney in the Court of Common Pleas, and Secretary of State, 30 Henry VIII., Ambassador to the Spaniards, and for his various services created, in 1544, Baron Wriothesley, and the next year he became Lord Chancellor and a K.G., and was named by the King one of his executors, and of the Council to his son. In 1 Edward VI., he was created

* From *The Royal Descent of Nelson and Wellington from Edward I., King of England*, by GEORGE RUSSELL FRENCH.

Earl of Southampton, 1547. He died in 1550; by his wife Jane, daughter of William Cheney, he had his eldest son and successor, Henry, second Earl of Southampton, who married Mary, daughter of Anthony Browne, Viscount Montagu, by whom he had his son, Henry, who, in 1581, succeeded as third Earl. This nobleman served under the Earl of Essex at Cadiz, and was concerned in his plots, tried, condemned and attainted, but his life was spared. James I., restored him in blood, and granted a new patent of his title, made him a K.G., Captain of the Isle of Wight, a Privy Councillor, and Colonel of a Foot Regiment. He died in the Netherlands in 1624, leaving by his wife Elizabeth, daughter of John Vernon, of Hodnet, county Derby, his son and successor, Thomas, fourth Earl of Southampton, a K.G., who was at Edge Hill with Charles I., and at the Restoration was made Lord High Treasurer. He married three wives, but having no surviving male issue at his death, in 1667, the title became extinct. The second daughter of his first marriage was Rachel, the admirable wife of Lord William Russell, who was executed 1683, and their son was Wriothesley, second Duke of Bedford. One of the titles by which the original of the miniature is best known, is "the friend of SHAKSPEARE," who dedicated the first heir of his invention, his *Venus and Adonis*, in 1593, and also his second poem, *The Rape of Lucrece*, in 1594, to the Earl of Southampton. The pointed beard, worn by the Earl and other military men of his time, was called the "stiletto beard," and is alluded to in a ballad on beards, written in the middle of the seventeenth century:—

"The steeletto beard,
O it makes me afeard,
It is so sharp beneath;
For he that doth place
A dagger in his face,
What wears he in his sheath?"

From *Le Prince d'Amour*, 1660.

10. A MINIATURE FULL-LENGTH PORTRAIT, by Isaac Oliver, of unusual size, 9½ inches by 6¼ inches, painted on card, and signed by the artist, "*Isaac Olivierus fecit* 1616." The portrait is that of RICHARD SACKVILLE, third EARL of DORSET, who is drawn in a white body dress (a gorget round the neck), richly embroidered in gold and colours; the trunk-hose is of blue and red, party-coloured, the blue being powdered with suns, stars, half-moons, and crescents, and the red embroidered with diagonal lines and upright bands; he wears light blue hose, with large gold clocks, and white shoes, having large rosettes. His hair is dark brown, with moustache, and cut pointed beard; round his throat is a standing lace collar, and on his wrists are turned-up cuffs and lace ruffles. His right hand rests on a highly plumed helmet, placed upon a table, which is covered with crimson velvet, embroidered; beside it are his gauntlets; the rest of his armour is scattered on the floor, which represents a Persian carpet over Indian matting, all exquisitely finished. The back-ground is a tent of blue hangings, the canopy being fringed with silver. This miniature is considered to be one of the finest specimens of Isaac Oliver's careful finish, and wonderful accuracy of detail. Richard Sackville, born 1589, eldest son of Robert, second Earl of Dorset, by his wife, Mary, daughter of Thomas Howard, Duke of Norfolk, succeeded his father in 1609, in which year he married the celebrated Anne Clifford, daughter and sole heir of George, Earl of Cumberland, and died in 1624, without surviving male issue, but leaving two daughters, Margaret, married to John, second Earl of Thanet, and Isabella, married to James, third Earl of Northampton. This fine portrait was purchased at the sale of Mr. Jeremiah Harman's paintings.

11. A MINIATURE PORTRAIT of DR. DONNE; oval, 1¾ by 1½ inch, by Isaac Oliver. In a dark dress, with a stand-up ruff; hair dark brown, with moustache, and pointed beard; eyes and complexion dark. On the back-ground is the date 1616, and the monogram, Φ, of the artist. John Donne's parents were of the Romish persuasion, which he left for the Protestant faith. After travelling in Italy and Spain, he was appointed, on his return to England, Secretary to Sir Thomas Egerton, Keeper of the Great Seal, whose favour he lost on his clandestine marriage, in 1602, with Anne, daughter of Sir George More, Knight, of Loseley, whose sister Elizabeth was the Lord Keeper's wife. In 1614 he entered into holy orders, was appointed, by James I., one of his chaplains, and obtained his degree of D.D. from Oxford. In 1621 he was made Dean of St. Paul's, and shortly after became Vicar of St. Dunstan in the West. Born 1573, died 1631.

12. 'A MINIATURE PORTRAIT of WILLIAM HAMILTON, second DUKE of HAMILTON, K.G.; born December 14, 1616; died December 11, 1651. Oval, 1⅜ by 1⅛ of an inch; by Samuel Cooper. This nobleman is represented in a brown dress, enriched with gold, over which falls a lace collar. His hair is dark brown, straight on the forehead, but flowing on the shoulders, the ends tied with black ribbons; the beard is shaved close. The portrait is without date, and is enclosed in a white enamelled case, highly enriched. The second Duke of Hamilton, like his brother James, the first Duke, who was beheaded after the battle of Preston, 1648, was a zealous Royalist, and having raised a troop of horse for the cause of Charles II., whom he joined at Worcester, was shot through the leg at that fatal field, September 3, 1651, from the effects of which he died in December following. Not leaving male issue, his niece, Anne Hamilton, pursuant to the limitations of his brother's patent, became Duchess of Hamilton; she married William Douglas (eldest son of the Marquess of Douglas), who was created Duke of Hamilton, *for life*, 1660; their son James became fourth Duke of Hamilton and first Duke of Brandon (English title), and was ancestor of William Alexander Anthony Archibald, the eleventh Duke of Hamilton, who married the Princess Mary of Baden, by whom he had William Alexander Louis Stephen, born 1845, who has succeeded (1863) as twelfth Duke of Hamilton, and eighth Duke of Brandon.

13. A MINIATURE PORTRAIT of LADY LEIGH; oval, 2¾ by 2¼ inches, by Samuel Cooper. This portrait is a half-length, three-quarter face. The lady is in a low dress of pink, trimmed with white and pearls, the open sleeves showing the blue lining; she holds a grey scarf across the bosom, and wears a necklace of large pearls; her hair is brown, with long flowing curls, finished with Cooper's great excellence in this respect; eyes dark blue. On the dark back-ground, with blue sky, is inscribed "*S. C.* 1648." From this date, it is presumed that the portrait is that of Mary, one of the daughters of Sir Thomas Egerton, eldest son of Lord Chancellor Ellesmere, who became the wife of Sir Thomas Leigh, Baronet, created, in 1643, Baron Leigh, of Stoneleigh, county Warwick, a staunch Royalist. At the death of their last lineal descendant, Edward, fifth Lord Leigh, in 1786, the title became extinct, but was revived in favour of Chandos Leigh in 1839, who was descended from Rowland Leigh, eldest son of the famous Lord Mayor of London, Sir Thomas Leigh, 1551, and his wife, Alice Barker, niece and co-heir of the first Protestant Mayor, Sir Rowland Hill. Their third son was Sir Thomas Leigh, of Stoneleigh, grandfather of the above-named first Lord Leigh.

Exhibited by CHARLES SACKVILLE BALE.

A PORTRAIT of CHARLES I., by Matthew Snelling; signed "*M. S. Fe.* 1647." Profile to the right; oval. This miniature is executed in fine brush lines with black paint, on a thin coating of plaster; it is in the original tortoise-shell double case, covered by a piece of talc, and intended for suspension round the neck. The following note is attached to the case:—

> "This Drawing of Chas. 1st. was stippled by Matt^{w}. Symonds, who engraved Oliv^{r}. Cromwell's Coin; and was Rival of the great Rutier, who did K. Chas. 2$^{d's}$ Coin."

It is doubtful who was the artist in question; the celebrated medallist in the time of Cromwell, and the rival of the Roettiers, was Thomas Simon.

A CASE containing OVAL MINIATURE PORTRAITS of DR. SAMUEL JOHNSON, and his wife, by Miss Reynolds. The doctor is in a powdered full-bottomed wig, and a scarlet coat; his wife is in a high white dress; hair dark, under a white cap.

The great Lexicographer, Samuel Johnson, was born at Lichfield, September 18, N.S. 1709, and was the eldest Son of Michael Johnson and Sarah Ford, his wife. In 1736, being then 27 years of age, he married a widow lady, Mrs. Porter, whose maiden name was Elizabeth Jervis, then in her forty-eighth year; but notwithstanding this disparity of age, they were sincerely attached to each other. He told his friend Topham Beauclerck, "Sir, it was a love marriage on both sides." Boswell gives a curious account, from the Doctor's own statement, of the journey to the wedding, which was to take place at Derby, the parties travelling on horseback. "Sir, she had read the old romances, and had got into her head the fantastical notion that a woman of spirit should use her lover like a dog. So, Sir, at the first she told me that I rode too fast, and she could not keep up with me; and when I rode a little slower, she passed me, and complained I lagged behind. I was not to be made the slave of caprice, and I resolved to begin as I meant to end. I therefore pushed on briskly till I was out of her sight. The road lay between two hedges, so I was sure she could not miss it, and I contrived that she should soon come up with me. When she did, I observed her to be in tears." Mrs. Johnson died in 1752, and was buried at Bromley, in Kent, an epitaph in Latin, from her husband's pen, being inscribed to her memory. He preserved her wedding ring in a little box, in the inside of which he pasted a slip of paper, whereon was written—

Eheu!
Eliz. Johnson,
Nupta Jul. 9°, 1736.
Mortua, eheu!
Mart. 17°, 1752.

The artist, Miss Reynolds, was "Sir Joshua's sister, for whom Johnson had a particular affection, and to whom he wrote many letters, which I have seen, and which I am sorry her too nice delicacy will not permit to be published."—BOSWELL, who dedicated his *Life of Dr. Johnson* to the great painter, "as the intimate and beloved friend of the literary Colossus."

Exhibited by the REV. JAMES BECK, M.A.

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A PORTRAIT of JOHN CHURCHILL, DUKE OF MARLBOROUGH, K.G., enamelled by Christian Frederick Zincke, who was born at Dresden, 1685, came to England in 1706, and died in London, 1767.

JOHN CHURCHILL, first Duke of Marlborough, born at Ashe, county Devon, in 1650, was the son of Sir Winston Churchill, of Standish, by his wife, Elizabeth, fourth daughter of Sir John Drake, of Ashe, and his wife, Helena, daughter of John, first Lord Butler of Bramfield. Having entered the army at an early age, he became Lieutenant-Colonel of a Regiment of Foot in the reign of Charles II., was Captain of a Troop of Life-Guards to James II., whose cause he deserted for that of the Prince of Orange, who, when William the Third, sent him as General of his Forces to reduce Cork and Kinsale. In 1702, Queen Anne appointed him Captain-General of all her forces, and for his great and glorious victories rewarded him with the Royal honour and manor of Woodstock, and Hundred of Wootton, county Oxford, with a pension of 5000*l.* per annum to him and his heirs male,' and failing them, to his heirs female, and their heirs male. The Parliament voted half a million sterling to erect the magnificent palace, called Blenheim, to commemorate the signal victory obtained by him at that place, over the French and Bavarians, August 2, 1704. John Churchill was created Baron Churchill of Sandridge in 1685, Earl of Marlborough in 1689, and Marquess of Blandford and Duke of Marlborough in 1702, and a K.G. He was also created, by the Emperor Joseph, Prince of Mildenheim (in Suabia), 1705. He died in the reign of George I., in 1722, and was buried in Henry VII.'s Chapel. By his wife, the celebrated Sarah, daughter and co-heir of Richard Jennings, of Sandridge, county Herts, he had one son, John, born 1690, died 1703, and four daughters: 1. Harriott, who married Francis, second Earl of Godolphin; 2. Anne, who married Charles Spencer, third Earl of Sunderland; 3. Elizabeth, who became wife of Scrope Egerton, first Duke of Bridgewater; and 4. Mary, the wife of John, second Duke of Montagu. At the Great Duke's death, the titles and estate, according to the Act of 1706, passed to his eldest daughter, and at her death, without male issue, in 1733, to Charles Spencer, fifth Earl of Sunderland, second son of the Duke's second daughter Anne, from whom John Winston Spencer-Churchill, present and sixth Duke of Marlborough, 1863, is descended, as Earl Spencer also derives from her third son John.

A PORTRAIT, by Zincke, enamel, of SARAH JENNINGS, DUCHESS of MARLBOROUGH; born 1660. This celebrated person, co-heir with her elder sister Frances, "la Belle Jennings" (Duchess of Tyrconnel), married John Churchill, in 1681. In 1683 she became Lady of the Bedchamber to the Princess Anne (daughter of James II.), and between them arose that remarkable intimacy for upwards of twenty years, in which the two appeared on terms of equality as to rank, the Princess, in their correspondence, assuming the name of Mrs. Morley, and the Duchess that of Mrs. Freeman. The latter, a woman endowed with great mental qualifications, but of an imperious disposition, exercised unbounded sway over her royal friend, who, on ascending the throne, in 1702, as Queen Anne, made Lady Marlborough Mistress of the Robes and Keeper of her Privy Purse. The character drawn of her by Dean Swift is tinged by his obligations to Harley, her bitter enemy, he says, "It is to the Duchess the Duke is chiefly endebted for his greatness and his fall; for above twenty years she possessed, without a rival, the favour of the most indulgent mistress in the world, nor ever missed one single opportunity, that fell in her way, of improving it to her own advantage. She hath preserved a tolerable court reputation

with regard to love and gallantry; but three furies reigned in her breast, the most mortal enemies of all softer passions, which were sordid avarice, disdainful pride, and ungovernable rage; by the last of these often breaking out in sallies of the most unpardonable sort, she had long alienated her sovereign's mind, before it appeared to the world." The Duchess was superseded in the royal favour and keeping of the Privy Purse by her relative, Abigail Hill, who married Sir Samuel (afterwards Lord) Masham, Equerry and Gentleman of the Bed-chamber to Prince George of Denmark. The Duchess died in 1744, having refused to marry again, saying that "she would not admit the Emperor of the world to succeed to that heart which had been devoted to John, Duke of Marlborough."

MINIATURE PORTRAITS of HENRY VIII. and QUEEN ANNE BOLEYN, on ivory. Anne, eldest daughter of Sir Thomas Boleyn, of Hever Castle, Kent, was born in 1507, at Rochford. Her mother was the Lady Elizabeth Howard, daughter of Thomas, second Duke of Norfolk, and her grandmother, wife of Sir William Boleyn, was the Lady Margaret Butler, daughter of Thomas, seventh Earl of Ormonde; both these ladies were lineally descended from King Edward I. Entitled, therefore, by her illustrious birth, to attend at Court, Anne Boleyn, after passing some time at the French Court with Princess Mary Tudor, became one of the Maids of Honour to Queen Katherine, Henry's first wife, and soon attracted the notice of that King, who created her Marchioness of Pembroke, in 1532, as an earnest of still higher advancement. In the play of *King Henry VIII.*, SHAKSPEARE represents Cardinal Wolsey (who disliked the future Queen, on account of her religious tenets), as brooding over his royal master's evident intention to marry Anne, when he had divorced Katherine of Arragon:—

> "It shall be to the Duchess of Alençon,
> The French king's sister; he shall marry her,—
> Anne Bullen! No; I'll no Anne Bullens for him:
> There is more in it than fair visage,—Bullen!
> No, we'll no Bullens. Speedily I wish
> To hear from Rome.—The Marchioness of Pembroke,
> The late queen's gentlewoman; a knight's daughter,
> To be her mistress' mistress! the queen's queen!
> This candle burns not clear: 'tis I must snuff it;
> Then out it goes."
>
> *Act* iii, *Sc.* 2.

She was married to the King in 1533, and was mother of Queen Elizabeth, but losing her royal and capricious husband's favour, was beheaded in 1536.

A MINIATURE PORTRAIT of WILLIAM SHAKSPEARE, born April 23, 1564, died April 23, 1616.

> "He was not of an age, but for all time."
>
> BEN JONSON.

It is a remarkable coincidence that Cervantes died on the same day and year with Shakspeare.

A MINIATURE PORTRAIT of JOHN MILTON, born 1608, died 1674. He became blind before he composed his greatest poems; he thus alludes to his loss of sight:—

> "'Doth God exact day labour, light denied?'
> I fondly ask: but Patience, to prevent
> That murmur, soon replies, 'God doth not need
> Either man's work, or His own gifts; who best
> Bear His mild yoke, they serve him best; His state
> Is kingly. Thousands at his bidding speed
> And post o'er land and ocean without rest;
> They also serve, who only stand and wait.'"

A MINIATURE PORTRAIT of the celebrated artist SAMUEL COOPER, by himself. Born 1609, died 1672. He painted almost all the celebrated persons of his time, and made several likenesses of Cromwell and his family.

A MINIATURE PORTRAIT of NINON de l'ENCLOS, born 1616, died 1706, in Paris. She retained her personal charms, which were of the most fascinating description, to the last, and was as remarkable for cheerfulness and wit, as for beauty, and in consequence her society was courted by the learned men and women of three generations.

A MINIATURE PORTRAIT of LOUIS XIV., born 1637, died 1715, an enamel by Petitot. He was son of Louis XIII. and Anne of Austria, and succeeded his father in 1643, under his mother's Regency, whose chief Minister was Cardinal Mazarin, at whose death, in 1661, the King took the helm of the state. He married Maria Theresa, daughter of Philip IV., King of Spain, but he suffered himself and the Kingdom to be too much governed by mistresses, of whom the chief were Madlle. de la Vallière, the Countess of Montespan, and Madame de Maintenon; to the last person the King was afterwards, in 1685, privately married. It is supposed, on apparently good evidence, that the mysterious prisoner, known as "The Iron Mask," was in reality a brother of Louis XIV., born a few hours after him, and placed for life in a prison to prevent a disputed succession; it is certain that, though closely guarded, he was always treated with the highest respect, no one sitting in his presence; no person of distinction was missed from public during the time, for whose custody so much jealous caution was necessary.

A MINIATURE PORTRAIT of ANNE of AUSTRIA, consort of Louis XIII., born 1604, died 1666. She was the daughter of Philip III., King of Spain; she is represented seated in a chair.

A MINIATURE PORTRAIT, enamel, of LOUIS XV., born 1710, died 1774; succeeded, in 1715, his great grandfather, Louis XIV., when only five years old; the portrait represents him when quite young. He married, in 1725, Mary Leczinska, daughter of Stanislaus, King of Poland, and their son, Louis, the Dauphin, was father of Louis XVI.

A MINIATURE PORTRAIT of "a daughter of Louis XV.," who had several daughters by his Queen, Mary Leczinska.

A MINIATURE PORTRAIT of ANTOINETTE, Madame the MARCHIONESS de POMPADOUR, on ivory, represented reclining on a couch; born 1720, died 1764. This person, who became the mistress of Louis XV., in 1744, controlled the councils of France for twenty years, and in her arrogance allowed no one to sit in her presence. She was the reputed daughter of one Poisson, said to be a butcher, and married, when young, M. le Normand d'Estiolles.

A MINIATURE PORTRAIT of the COUNTESS du BARRY, another mistress of Louis XV., in his latter years. She was born 1744, her maiden name was Marie Vaubenier, and she was introduced at Court in 1769. It is a redeeming trait in her character, that, when the revolution broke out in France, she came to England to dispose of her jewels, to assist the Royal Family; on her return she was condemned as a friend to their cause, and executed in 1793, shortly after Marie Antoinette had suffered on the scaffold.

A MINIATURE PORTRAIT of JOHN BAPTISTE GREUZE, on enamel. This well-known French painter was born at Tournus, in 1726, and died in Paris, 1805.

A MINIATURE PORTRAIT of MRS. ROBINSON, better known as "Perdita" (*Winter's Tale*), in which character she captivated the Prince of Wales, and became his mistress. Her name was Mary Darby, born 1758; she married Mr. Robinson when she was fifteen, separated from him, and went on the stage; she died in 1800. The portrait is by Richard Cosway, R.A., who painted all the beauty and fashion of his day.

A MINIATURE PORTRAIT of MADAME RECAMIER, on ivory, by Louis Leopold Boilly, who was born at Brussels, in 1761, and is said to have painted 500 portraits, besides other works.

A MINIATURE PORTRAIT of the COUNTESS D'ARTOIS, on enamel, by Pasquier.

A MINIATURE PORTRAIT, in enamel, of Admiral SIR HUGH PALLISER, created a Baronet in 1773, for his naval services; he was First Lord of the Admiralty, and Governor of Greenwich Hospital.

A MINIATURE GROUP of MURAT and his FAMILY, in enamel.

Joachim Murat, born 1767, in the province of Perigord, of humble parents, from his earliest youth was distinguished for a fearless spirit, and especially for his skill in horsemanship. In

his twentieth year he enlisted in a regiment of chasseurs, but was obliged to leave it, yet, soon after, got enrolled in the Guard of Louis XVI. In the overthrow of monarchy, Murat attached himself to the fortunes of Buonaparte, who saw his merit, and by whom he was advanced to be General of Brigade, in which capacity he accompanied his chief to Egypt, where he headed the charge against the Mamelukes, at the battle of the Pyramids. Returning to Europe with Buonaparte, he obtained the hand of his youngest sister, Caroline, in 1800, commanded the cavalry at the battle of Marengo, and when the chief consul became Emperor, Murat had his share of the honours bestowed on his comrades, and at length was made King of Naples, in 1808. He accompanied Napoleon in the fatal advance to Moscow, and displayed his usual daring and reckless valour, and covered the retreat of the French army. With the fall of his imperial brother-in-law, Murat lost his throne, and in an attempt to recover it was captured, and shot, October 18, 1815. He left two sons and two daughters, Marie, married to the Marquis Popoli, and Louisa, to Count Rasponi. Murat's widow married secondly, in 1817, the French Marshal Macdonald.

MINIATURE PORTRAITS of the EMPEROR NAPOLEON III., and the EMPRESS EUGENIE, on ivory. The Emperor was the third son of Louis Buonaparte, King of Holland, and his Queen, Hortense Beauharnais. The Empress Eugenie is the daughter of a Spanish noble, the Count of Montijo, and her Majesty is descended from the ancient Scotch family of Kirkpatrick.

A MINIATURE PORTRAIT of the present EMPRESS of AUSTRIA, on ivory.

MINIATURE PORTRAITS, by Sir William Ross, R.A., of their Royal Highnesses the PRINCESS ALICE, PRINCE ARTHUR, and PRINCESS HELENA, in one frame. The Princess Alice is in the centre of the group, holding in both hands a branch of Guernsey lilies, and is in a yellow dress, with short white sleeves. Prince Arthur rests his right hand on his elder sister's shoulder, and, with his left, points to some object; he is in a white dress, with purple scarf across the right shoulder. The Princess Helena is plucking a rose from a large vase full of flowers; is in a white close dress, trimmed with blue. The scene is in the open air.

"SISTERLY AFFECTION," by Sir William Ross, R.A. A group of two young children; the younger sister is seated on a crimson velvet chair, in a white dress, with flowers in her lap; hair light; the elder child clasps her sister round the neck; dark hair; in a white dress, with blue sash.

Exhibited by HENRY GEORGE BOHN.

MINIATURES of the REIGNS of LOUIS QUINZE and LOUIS SEIZE :—

A MINIATURE PORTRAIT, on ivory, of LOUIS XV., in armour, with an ermine mantle; born 1710, succeeded his great grandfather, Louis XIV., in 1715, died 1774.

A MINIATURE of a LADY, with a wreath of flowers on her head, and holding a vase.

A MINIATURE of a LADY, in a straw hat, holding a miniature, or locket.

A PAINTING, on ivory, of a FEMALE, before an altar, crowned by Cupid.

SIX PORTRAITS of LADIES of the Courts of Louis XV., and Louis XVI.

A MINIATURE PORTRAIT of MARIE ANTOINETTE; born 1755, became the Queen of Louis XVI., in 1770; fell on the scaffold, a victim to the French Revolution, October 16, 1793.

A MINIATURE PORTRAIT of MADEMOISELLE de THÉE.

Exhibited by HENRY DURLACHER.

TWENTY MINIATURES, painted by William Grimaldi, in the possession of STACEY GRIMALDI, ESQ. :—

1. PORTRAIT of H.R.H. GEORGE, PRINCE of WALES, afterwards King George IV.; in his robes as a Knight of the Garter. Painted for the Prince, and engraved in 1789.

2. PORTRAIT of H.R.H. FREDERICK, DUKE of YORK, second son of King George III.; in his robes as a Knight of the Garter. Painted for the Duke, as one of the bridal presents, on his marriage, in 1791, to his Duchess, the Princess Royal of Prussia.

3. PORTRAIT of H.R.H. WILLIAM FREDERICK, afterwards DUKE of GLOUCESTER, K.G., &c., nephew of George III.; in his robes as a member of Cambridge University, of which he was afterwards Chancellor. Painted for the Royal Family in 1791, and engraved in 1793.

4. PORTRAIT of MRS. FITZHERBERT; born 1756, died 1837. Painted, in 1789, for the Prince of Wales, to whom this lady was married in 1785, contrary to the Royal Marriage Act. It is presumed to be the duplicate of this picture which, at the dying request of George IV., was tied round his neck, when in his coffin, and buried with him. Dr. Carr, Bishop of Chichester, saw the portrait so attached.

5. PORTRAIT of MARY, MARCHIONESS of THOMOND. Painted in 1785. This lady was Mary O'Brien, Countess of Orkney in her own right, who married her cousin Murrough, fifth Earl of Inchiquin, and first Marquess of Thomond. She died in 1790.

6. PORTRAIT of SIR HENRY EDWARD BUNBURY, BART., K.C.B. Painted when a child, in 1789. "The beauty of this painting is so great that, after Sir Joshua Reynolds had held it some time in his hand, examining it, he returned it, saying, 'I do not know how it is painted.'" Sir Henry, seventh Baronet, was born in 1778, and was son of Henry W. Bunbury, the famous caricaturist, second son of the fifth Baronet. Sir Henry, who only died in 1860, was a Lieutenant-General in the Army, M.P. for Suffolk, and served as Under Secretary of War from 1809 to 1816. In this capacity, Sir H. Bunbury, accompanied by Admiral Lord Keith, went on board the Bellerophon, July 31, 1815, and announced to "General Buonaparte" the final resolution of the British Government, viz., that he should not be landed in England, but be removed forthwith to St. Helena.

7. PORTRAIT of LADY FRANCES HERBERT, born 1775, only daughter of Henry, first Earl of Carnarvon, and afterwards married to Thomas, first Earl of Ducie. Painted in 1787; she died in 1830.

8. PORTRAIT of JOHN FANE, tenth EARL of WESTMORELAND, K.G. Painted in 1790. He was Lord Privy Seal in 1797, and again from 1807 until 1827; he died in 1841. The present and twelfth Earl is his grandson.

9. PORTRAIT of the HON. CATHERINE HARRIS; born 1780, at St. Petersburgh; eldest daughter of James, first Lord Malmesbury, Ambassador to Russia, afterwards to France, who was created an Earl in 1800. This lady married Lieutenant-Colonel John Bell. Painted in 1790.

10. PORTRAIT of JAMES, first LORD MALMESBURY, father of the above-named lady. Painted in 1791. He was the eldest son of James Harris, Esq., of the Close, Salisbury, M.P., author of the celebrated treatises of *Hermes' Philological Enquiries*, &c., and a Lord of the Admiralty.

11. PORTRAIT of SIR JOSHUA REYNOLDS, KNIGHT, Pres. R.A. Painted in 1792. Born 1723 at Plympton, where his father was Master of the Grammar School. He greatly contributed towards founding the Royal Academy of Painting, of which he was the first President. This great master of the English school died in 1792.

12. 13. PORTRAITS of LADIES GEORGIANA and HENRIETTA CAVENDISH, daughters of William, fifth Duke of Devonshire. Painted in 1795. The former lady married, in 1801, George, sixth Earl of Carlisle, who died in 1848; and her sister married, in 1809, the Earl Granville.

14. PORTRAIT of CHARLES, VISCOUNT MILTON, born 1786, afterwards fifth Earl Fitzwilliam. Painted in 1796. He died in 1857.

15. PORTRAIT of GENERAL GEORGE WASHINGTON, first President of the United States, in 1789; born 1732, died 1801. Painted in 1799.

16. PORTRAIT of GENERAL PASCAL PAOLI, the patriot of Corsica. Painted in 1800. He was born in 1726, and died in London, in 1807. He was a friend of Dr. Johnson and of Oliver Goldsmith.

17. PORTRAIT of LADY CHARLOTTE HORNBY, eldest daughter of Edward Stanley, twelfth Earl of Derby; she married, in 1796, her cousin, Edward Hornby, Esq. Painted in 1800.

18. PORTRAIT of GEORGIANA GORDON, born 1781, fifth daughter of Alexander, fourth Duke of Gordon. She became, in 1803, the second wife of John, sixth Duke of Bedford, and by him was mother of his fourth son, Lord Wriothesley Russell, Prebendary of Windsor, and of ten other children. This portrait was painted in 1805.

19. PORTRAITS of LADY HAWKINS WHITSHED and infant SON. Painted in 1805.

20. PORTRAIT of ARTHUR, first DUKE of WELLINGTON, Field Marshal, K.G., &c.; an enamel, 1819.

21. PORTRAIT of CARDINAL FLEURY, Prime Minister to Louis XV.; born 1653, died 1743. Painted on leather, by Thomas Worlidge, who died in 1766, and who is best known for his engravings, his "Gems from the Antique" possessing great value.

Exhibited by STACEY GRIMALDI.

An exquisitely finished PORTRAIT of MARY, QUEEN of SCOTS, on panel, in a frame of the period. Painted between her departure from France and her marriage with Darnley.

The beautiful and accomplished Mary Stuart passed the happiest years of her life before her ill-starred marriage with her cousin Henry, Lord Darnley. She was born December 8, 1542, only seven days before the death of her father, James V., King of Scots, who on being told that his Queen, Mary of Guise, had given birth to a daughter, exclaimed, in allusion to the crown having come to the Stuarts through Marjory Bruce, "It came with a lass, and it will go with a lass." Whilst in her cradle, Henry VIII. sought to obtain her hand for his son, afterwards Edward VI., but the treaty was broken off, the Queen-mother being in favour of a French alliance. Accordingly Mary Stuart was sent, at an early age, to France to be educated,

and was affianced to the Dauphin, afterwards Francis II., to whom she was married in 1558. The French writers speak in terms of rapture of the charming young Queen of Scots, who was much beloved by the Court and people of France. Castelnau calls her "the most beautiful and accomplished of her sex;" Mezeray says, "Nature had bestowed upon her everything that is necessary to form a complete beauty;" and Brantome declares that "no one ever saw her who did not lose his heart to her." Shortly after the marriage, Mary Tudor, Queen of England, died, when the partizans of Mary Stuart made a claim in her behalf to that kingdom, alleging that Henry VIII. had declared his children, by Katherine of Arragon and Anne Boleyn, to be illegitimate. The Dauphin and Mary Stuart took the arms and the style of King and Queen of England, an assumption which was a chief cause of Elizabeth Tudor's bitter enmity to Mary, and when the Dauphin significantly enquired by what title the English Queen quartered the lilies of France in *her* shield, she haughtily replied, "Twelve Sovereigns of England have borne the arms and style of France, and I will not resign them." At the death of Henri II., in 1559, from a wound in a tournament with Lord Montgomery, the Dauphin became King, but died without issue in the following year, leaving Mary a widow at the age of 18. She was tenderly attached to her young husband and to her "beloved France," and when, in 1561, she quitted it for her native country, she composed the following lines of mournful pathos:—

"Adieu, plaisant pays de France,
O ma patrie
La plus cherie,
Qui as nourri ma jeune enfance,—
Adieu, France! adieu nos beaux jours!
Le nef qui déjoint nos amours
N'a eu de moi que la moitié:
Une part te reste, elle est tienne:
Je la fié
A ton amitié,
Pour que de l'autre il te souvienne."

After an absence of thirteen years, Mary arrived in Scotland, narrowly escaping the English cruizers, and found many and important changes, which had been brought about by the Reformation, with which her own religious tenets were destined fearfully to clash. From the suitors for her hand, the young Queen selected her first cousin, Henry Stuart, Lord Darnley, son of Matthew, Earl of Lenox, by his wife Margaret Douglas, who was a grand-daughter of Henry VII., and to him she was married July 29, 1565. Their coinage bore the inscription, "Maria et Henricus, Dei Gratiâ, Regina et Rex Scotorum." One child was born of this marriage, June 19, 1566, who afterwards ascended the English throne as James I. The mysterious death of Darnley occurred February 9, 1567, through the instigation of Moray, Morton, and the infamous Bothwell, and although these lords endeavoured to implicate the Queen, all the inferior agents in the tragedy declared, previous to their execution, that she was entirely innocent, a confession in which Bothwell joined, when he was a prisoner in Norway. The Queen of Scots was beheaded February 8, 1587. Mary Stuart's connection with three kingdoms is well expressed in one comprehensive line of her epitaph—

"*Jure Scotos, thalamo Francos, spe possidet Anglos.*"

G. R. F.

Exhibited by JOHN BENJAMIN HEATH, F.R.S., F.S.A., F.R.G.S.

A MINIATURE PORTRAIT of THOMAS HOWARD, fourth DUKE of NORFOLK, by Sir Antonio More, inscribed "Ætatis 25, 1562." He was son of the celebrated Henry, Earl of Surrey, who was beheaded by order of Henry VIII., January 21, 1547. He was born March 10, 1536, and in 1556 married Mary, daughter, and eventually heiress, of Henry Fitzalan, Earl of Arundel, which alliance brought the Arundel title and estates into the Howard family. Being attainted of high treason, for his efforts in behalf of Mary, Queen of Scots, he was beheaded in 1572, and all his estates and honours were forfeited.

This miniature was formerly in the Arundel collection, afterwards in the possession of Richardson the painter, and has been engraved by Houbraken. It was purchased by P. H. Howard, Esq., of Corby, after the Strawberry Hill sale, and has the well-known handwriting of Horace Walpole on the back.

A MINIATURE PORTRAIT, in oils, of FATHER HUDDLESTON, who assisted materially in the escape of Charles II. after the Battle of Worcester. It has been long preserved in the Howard family. In an interesting record of "His Sacred Majesty's most miraculous Preservation after the Battle of Worcester," written at the time, is an account of Mr. Huddleston's services; and in one place it states, "Mr. Huddleston observing the coarseness of his Majesty's shirt to disturb him much and hinder his rest, asked my lord if the King would be pleased to change his shirt, which his Majesty condescended unto, and presently put off his coarse shirt, and put on a flaxen one of Mr. Huddleston's, and put him on fresh stockings, and dried his feet," &c. It further mentions, when the King "returned to his own land," that, "soon after Mr. Huddleston and Mr. Whitgreave made their humble addresses to his Majesty, from whom they likewise received a gracious acknowledgment of their service and fidelity to him at Moseley; and this in so high a degree of gratitude, and with such a condescending frame of spirit, not at all puffed up with prosperity, as cannot be paralleled in the best of Kings."

Exhibited by PHILIP HENRY HOWARD, CORBY CASTLE.

A MINIATURE PORTRAIT, in oils, of SIR HENRY AUDDLEY, of Berechurch, Essex, ancestor of Mrs. Howard, of Corby, through the Canning family of Foxcote. Richard Canning, the paternal ancestor of Mrs. Howard, was younger brother of William Canning, who was Master of the Ironmongers' Company in 1617, and again in 1627, in which year he died, and also of George Canning, a member of the Company, who was appointed agent to their estate in Ireland in 1614, and is the ancestor of the late Earl Canning, and of the present Baron Garvagh. Oval, in a black frame; the hair light and flowing; falling lace collar, over a dark dress.

A MINIATURE PORTRAIT, in oils, of THOMAS AUDDLEY, ESQ., supposed to be the portrait of the son of the above Sir Henry Auddley, and who purchased Dagenham, county Essex, and Heath, county Hereford, and died *s.p.* 1697. An oval in black frame, representing an elderly man; hair light brown; small turn-down collar, over a dark dress.

Exhibited by MRS. P. H. HOWARD, CORBY CASTLE.

A PORTRAIT of KING CHARLES I., enamelled on gold; on the reverse is a *Memento Mori*, with the motto *Sic transit gloria mundi.* Seventeenth century.

An enamelled gold ring of the seventeenth century, containing a PORTRAIT of KING CHARLES I., and on the back, *C.R.*, with a *Memento Mori.*

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A.

A FRAME, containing SIX MINIATURE PORTRAITS; ovals, in black frames:—

1. MAURICE, of NASSAU, born 1567, died 1625. He was made a Knight of the Garter in the reign of James I. He was second son of William I., Prince of Orange, at whose assassination in 1584, Maurice, though only 17 years of age, was appointed Stadholder. He had great talents for war, and his camp was the best school for military instruction of the age.

2. JOHN D'OLDEN BARNEVELDT, born 1549; Grand Pensionary of Holland, who concluded the treaty with Spain, which secured the independence of the United Provinces. As the head of the republican party he strenuously opposed the ambition of Maurice of Nassau, the Stadholder, who, gaining the upper hand, had Barneveldt condemned for heresy, by the Synod of Dort, and he was executed in 1619.

3. HUGO de GROOT, commonly called HUGO GROTIUS, born at Delft, 1583, was remarkable for his early proficiency in civil law and other studies; he was only fifteen when he accompanied Barneveldt on his embassy to France, and at the age of twenty-four he was appointed Attorney-General, and in 1613 he became Syndic of Rotterdam. Taking part with his friend Barneveldt against Prince Maurice, Grotius was condemned in 1619, to perpetual imprisonment, but after two years made his escape in a trunk provided by his wife. He took refuge in France, and afterwards in Sweden, where Queen Christina, who esteemed him highly, employed him in her service from 1635 to 1645. He died the same year; his great work, *De Jure Belli et Pacis*, is the standard authority on international law.

4. MARTIN van TROMP, the famous Dutch Admiral, born 1597, served at sea under his father, Harper van Tromp, also an Admiral, who lost his life fighting against the English, when Martin was only eleven years of age. In 1637, with twelve ships he defeated the Spaniards, and took twenty of their vessels. His most severe actions were those with the English, under the Commonwealth Admirals, Blake in 1652, and Deane in 1653; in the last engagement the English and Dutch Commanders were both killed. Cornelius van Tromp, son of Martin, was also an Admiral, and was defeated by George Monk, afterwards Duke of Albemarle.

5. JOHN de WITT, Pensionary of Holland, born at Dort, 1625, a great scholar and statesman. He laboured to conclude a peace with Cromwell, in which a secret article was

introduced for the exclusion of the House of Orange. He actually commanded the Dutch fleet after the death of Admiral Opdam, although not brought up to the sea. Accused by a faction as enemies of the State, he and his brother Cornelius were imprisoned, and condemned to exile, when an armed mob dragged the two brothers from their confinement and murdered them with great cruelty, in 1672.

6. A PORTRAIT, unknown.

A MINIATURE PORTRAIT of JOHN SELDEN, born 1584, died 1654. Grotius called him "the Glory of England;" he sat in the Long Parliament, as he had also in the reign of Charles I., but gave up his prospects of preferment for the love of study. He wrote many legal, political, and theological works, and obtained the reputation of being the most learned man, and the most honest patriot of his time.

Exhibited by MESSRS. HUNT AND ROSKELL.

A PORTRAIT, in crayons, of HORACE WALPOLE, by Sir Thomas Lawrence, Pres. R.A.

Horace, or Horatio Walpole, born in 1717, was the third son of the celebrated Prime Minister in the reigns of George I. and George II., Sir Robert Walpole, K.G., who was created, in 1742, Baron of Houghton, Viscount Walpole, and Earl of Orford. These honours were inherited by the Premier's eldest son Robert, at whose death they came to his son George, as third Earl, who died unmarried in 1791, when his uncle, then in his 75th year, succeeded to the titles as fourth Earl of Orford; he is, however, best known under his familiar name of "Horace Walpole," and he never took his seat in the House of Lords. By his father's interest he obtained several lucrative sinecure appointments, which enabled him to indulge his fondness for literary and antiquarian pursuits. He purchased the estate at Twickenham, afterwards so celebrated as Strawberry Hill, in 1747, and established there a private press, from which were printed his own works, as well as some of other authors. Here he wrote the well-known *Castle of Otranto*, in 1764. Sir Walter Scott calls him the "the best letter-writer in the English language." He died unmarried in 1797, when the barony of Walpole of Walpole passed to his cousin Horatio, already second Lord Walpole of Wolterton, whose father Horatio, brother of the great minister, was so created in 1756. It is from this second Lord Walpole, who was born 1723, that England's greatest sea-captain is supposed to have received his christian name, as there was a close relationship between the families of Walpole and Nelson. Mary Walpole, sister of Sir Robert and Horatio, first Lord Walpole of Wolterton, married Sir Charles Turner, Bart., and their daughter Ann became the wife of the Rev. Maurice Suckling, whose daughter Catharine married the Rev. Edmund Nelson, and their fifth son, born September 29, 1758, was Horatio Nelson.

A PORTRAIT, in pencil, of SIR JOSEPH BANKS, Pres. R.S., by Sir Thomas Lawrence, Pres. R.A.

Joseph Banks was born in London, 1743, and from his youth was devoted to the study of Natural History; he accompanied Captain Cook, in 1768–71, in his voyage round the world; and, in 1772, made a voyage, at his own expense, to the Hebrides and Ireland. He became President of the Royal Society in 1778. He died in 1820, and bequeathed to the British Museum his valuable library of works on the Natural Sciences. He employed a large fortune in forming his collections.

A PORTRAIT, in crayons, of MRS. SIDDONS, by Sir Thomas Lawrence, Pres. R.A.

The annals of the stage present no parallel to so many generations of actors as are to be found in the KEMBLE family, many of whom were highly distinguished. The veteran Macklin, "the Jew that Shakspeare drew," who lived to the age of 100, told John Philip Kemble, "I remember your grandfather; Sir, he was a great actor." This person's son was Roger Kemble, born 1721, and died 1802, a manager and actor of good repute; he married an actress, Sarah Ward, by whom he had twelve children; the eldest was John Philip, born 1757, died 1823, the stately personator of Shakspeare's great Romans, and other lofty heroes of the British drama. The eldest daughter was Sarah, the majestic Mrs. Siddons. A third son was George Stephen Kemble, who, from his bulky form, was selected for such parts as "bluff King Hal," or the fat knight, Falstaff, which he was said to play "without stuffing;" he married Miss Satchell, an actress of some celebrity. Frances, the fourth child of Roger Kemble, was an actress, born 1759, died 1812; she married Mr. Francis Twiss. Elizabeth Kemble, fifth child, born 1761, appeared as Portia, in 1783; she much resembled her great sister Sarah; she married Mr. Whillock, a provincial manager and actor. Charles Kemble was the eleventh child of this remarkable family; he was born in 1775, and died 1854; he married Marie de Camp, a charming actress (who died 1838), and their two daughters still survive,—Frances Anne, who first appeared at Covent Garden, in 1829, and is still best known as "Fanny Kemble," married Mr. Butler, an American gentleman; her sister Adelaide only remained for a short time on the stage, where she was admired as an excellent vocalist, until she married Mr. Sartoris, a gentleman of good property.

The natural advantages for the stage possessed by Mrs. Siddons were of the highest order. Her commanding and graceful figure, her dignified gait, her noble and expressive countenance, her piercing eye, and her melodious and impressive voice, combined to render her parts the perfection of acting, especially when she performed in the same play with her gifted brother John. In the celebrated scene from SHAKSPEARE'S *King Henry VIII.*, by Harlowe, Mrs. Siddons is drawn in her great part of Queen Katherine, with her three brothers in character, John as the haughty Cardinal, Stephen as the King, and Charles as Cromwell; all the likenesses are admirable. Another well-known portrait of the great actress is that in the Dulwich Gallery, wherein Sir Joshua Reynolds painted her as the Tragic Muse, 1784, and the artist has inscribed his name on the hem of her robe. Barry, the painter, said of this picture, "Sir Joshua's portrait of Mrs. Siddons is, both for the ideal and the execution, the finest picture of the kind perhaps in the world."

Sarah Kemble was born at Brecknock, in 1755, and, forming an attachment to one of her father's company of actors, of the name of Siddons, she was married to him, before she was eighteen. They had five children, of whom only two survived their mother. She first appeared

in London in 1775, but did not meet with the approbation which she afterwards received on her second appearance, in 1782, when, until her retirement in 1812, she reigned as Queen of Tragedy. She died in 1831, her husband having died in 1808.

A PORTRAIT, in enamel, by Bone, of Her Royal Highness the late PRINCESS ELIZABETH, third daughter of George III.; born 1770, married, in 1818, to Frederick, Landgrave and Hereditary Prince of Hesse-Homburg. Her Royal Highness, who died in 1840, presented this portrait to the family of the exhibitor.

A PORTRAIT, after Sir Thomas Lawrence, Pres. R.A., in enamel, by Bone, of the late REV. DANIEL LYSONS, M.A., F.S.A., F.R.S., F.L.S., and F.H.S.

A MINIATURE of the late SAMUEL LYSONS, ESQ., F.S.A., F.R.S., by Sir William J. Newton, R.A.

PORTRAITS after Sir Thomas Lawrence, Pres. R.A., of the late MRS. LYSONS, and MRS. RALPH PRICE, by Bone, in enamel.

The Rev. Daniel Lysons was the eldest son of the Rev. Samuel Lysons, Rector of Rodmorton, county Gloucester, a family living to which he succeeded in 1804, and which he resigned to his son the Rev. Samuel Lysons, in 1833, by whom it is now held (1863). He commenced his well-known work, the *Environs of London*, in 1790, and published the first volume in 1792, and the fifth and last in 1800. In 1806, he brought out, in conjunction with his brother Samuel, the first volume of the *Magna Britannia*, a work of which only a few of the English counties were completed by him, at his death in 1834. He presented his MSS., in 64 volumes, to the British Museum.

The brother of the above, the indefatigable antiquary, Samuel Lysons, was born at Rodmorton, in 1763. He was called to the bar in 1798, but almost entirely devoted himself to archæological pursuits. In 1789, he was elected a Member of the Society of Antiquaries, became a Vice-President in 1812, and for eleven years he was Director. In 1803, he succeeded Mr. Astle as Keeper of the Records in the Tower of London. He died in 1819. Besides the *Magna Britannia*, he published, among other works, *A collection of Gloucestershire Antiquities*, illustrated by himself.

The late Mrs. Daniel Lysons and Mrs. Ralph Price were sisters, being the daughters of Lieutenant-Colonel Thomas Carteret Hardy, Colonel Commandant of the York Fusiliers, and his wife Sarah Price, only daughter (and eventually heir) of Bartholomew Price, and his wife Martha, daughter of the Rev. Servington Savery, Rector of Marlborough, county Wilts. Sarah, the eldest daughter of Colonel Hardy, married the Rev. Daniel Lysons, the author of the *Environs of London*, and their son is the Rev. Samuel Lysons, the contributor of his family portraits at the head of this memoir. Colonel Hardy's second daughter, Charlotte Savery, married, in 1805, her cousin Ralph Price, Esq., of Sydenham (third son of Sir Charles Price,

first Baronet of Spring Grove, county Surrey, who was Lord Mayor in 1803, and Master of the Ironmongers' Company in 1798), Master of the Company in 1834, and again in 1837. Their eldest son, Mr. Ralph Charles Price, is a Member of the Company (1863), and one of their daughters, Sarah Price, is married to Mr. S. Adams Beck, who was elected Clerk of the Company in 1834. A member of the family, William Price, of Charlton House, Wantage, Esq., was Master of the Company in 1772, and Sir Charles Price, second Baronet, was Master in 1819, and his son, Sir Charles Rugge Price, third Baronet, is a Member of the Company (1863).

Sir Thomas Lawrence, born at Bristol in 1769, was the youngest of sixteen children; his father, who had been an attorney and afterwards kept an inn at Devizes, taught his son, the future painter, to recite poetry at an early age, so that at ten years old he was praised by Garrick, whilst his skill in drawing was equally precocious. At the age of seventeen, he came to London, and by his elegant manners and conversational powers soon obtained a reputation among the great and wealthy. At the death of Sir Joshua Reynolds, in 1792, Lawrence was appointed as painter in ordinary to George III., and the Royal patronage was followed by that of a great number of the aristocracy. The gracefulness of his female portraits has been always much extolled. Fuseli swore that the eyes of his ladies were equal to those of Titian; and he was equally happy in his portraits of children; he succeeded Benjamin West, in 1820, as President of the Royal Academy, and died in 1830.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A., *&c.*

A MINIATURE PORTRAIT of KING HENRY VIII., by Hans Holbein, painted in 1526, the year in which the artist arrived in England. The King is in a jerkin of black figured damask, trimmed with sable; the sleeves are looped with gold; a chain of gold around his neck; on his head a black cap with a gold medallion. The portrait, within a square, is in a circle of dark blue, whereon is inscribed, in gold letters, *H. R. VIII., ano* XXXV. On the spandrils of the square are four angels in gold, shaded with brown, on a vermillion ground, and holding cords interlaced with the initials **H.K.**, Henry and Katharine of Arragon. This fine miniature was formerly in the Strawberry Hill collection. Henry was born in 1491, and died in 1547; he married the widow of his brother Arthur, Katharine of Arragon, for his first wife.

A MINIATURE PORTRAIT of FRANCIS I., KING of FRANCE, K.G.; born 1494, died 1547.

Francis d'Angoulême, Duke of Valois, succeeded Louis XII., on January 1, 1515, in which year, after gaining the battle of Marignano, the young King received the honour of Knighthood from the sword of Bayard, the "chevalier sans peur et sans reproche." In 1520 occurred the famous meeting of the English (Henry VIII.) and French Monarchs, at "the Field of the Cloth of Gold." By his wife, Claude, daughter of Louis XII., he had a son and successor, Henri II. Francis is the first King of France who was invested with the Order of the Garter.

A MINIATURE PORTRAIT of HENRI II., KING of FRANCE; born 1518, died 1559; succeeded his father, Francis I., in 1547. He married Catherine de Medicis, and their three sons came to

the throne, viz., Francis II. (first husband of Mary, Queen of Scots), Charles IX., and Henri III. This reign is remarkable for the peculiar species of pottery, known as "Henri Deux ware," from its manufacture being chiefly confined to the period of that King's reign, 1547–1559. The known examples are very rare, and the specimens, eagerly sought by wealthy connoisseurs, are only to be obtained at "fabulous prices." One of the finest pieces, an aiguière, or ewer, in the possession of Mr. Magniac, is considered to be worth £2,000.

A MINIATURE PORTRAIT of QUEEN MARIE, as "la Royale Dauphine;" this was Mary, Queen of Scots, who was first married to Francis II., at the time he was Dauphin, 1558; he died the following year.

A MINIATURE PORTRAIT of the EMPEROR CHARLES V.; born 1500, at Ghent; elected Governor of the Low Countries, 1514; crowned King of Spain, 1516; and Emperor in 1520. In 1525, he defeated, at Pavia, and took prisoner, his great rival, Francis I. In 1527, he besieged the Pope, took Rome, and annexed Milan; he warred against the Protestant Princes in Germany, and took prisoners the Elector of Saxony and the Landgrave of Hesse, but concluded a peace in 1522. He abdicated in 1555, ceding the Empire to his brother Ferdinand, having previously crowned his own son Philip as King of Spain; and this once mighty monarch retired to the Monastery of St. Just, in Estramadura, and died there in 1558. He was made a Knight of the Garter, and personally installed at Windsor, in the reign of Henry VII.

A MINIATURE PORTRAIT of HENRI DE GUISE, DUKE of LORRAINE, called "le Balafré;" born 1550; succeeded his father, Francis, in 1563, as the head of the powerful party which swayed France during the feeble reign of Henri III., who caused the Duke and his brother, the Cardinal de Guise, to be assassinated in the Castle of Blois, December 23, 1588. He was one of the instigators of the Massacre of St. Bartholomew.

A MINIATURE PORTRAIT of SIR THOMAS MORE, Lord Chancellor; born 1480; beheaded 1535, for refusing to take the Oath of Supremacy to Henry VIII., as Head of the Church.

A MINIATURE PORTRAIT of MARTIN LUTHER, born at Eisleben, in Saxony, 1483; he was a friar of the Augustin Order, but the infamous extent to which the sale of Indulgences was carried by the Church of Rome, roused the indignation of Luther, who, attacking other abuses and dogmas, at length became the great champion of the Reformation. In 1524, he married a nun, Catherine de Bora, by whom he had three children. This intrepid man, whose life was full of peril to himself, but of glory to the cause of true religion, died in 1546, and was buried at Wittenberg, with the greatest pomp that perhaps was ever bestowed on a private man.

Exhibited by HOLLINGWORTH MAGNIAC.

A gold slide for a Riband, having on the obverse a MINIATURE of KING CHARLES I., and on the reverse the initials **C.R.**, with a crown above.

MINIATURES of JOHN CROKER, of Barton, in the county of Oxon, and FRANCES, his wife, daughter of Sir William Kingsmill, Knight, time of Queen Elizabeth. Above the portraits, in an oval plate of gold, is the coat of Croker, viz., on a chevron ingrailed between three Cornish choughs proper, three mullets, impaling (argent), semée of cross crosslets (sable), a chevron ermine, between three fers-de-mouline (sable), a chief ermine, for Kingsmill.

Exhibited by HENRY WILLIAM SASS.

A MINIATURE PORTRAIT, by Sir Thomas Lawrence, of EMMA, LADY HAMILTON, once the property of Lord Nelson, and worn by him at the battle of Trafalgar.

Emma Lyons, born 1764, was the daughter of poor parents, Henry Lyons, and his wife Mary Harte, or Kidd, and she appears to have passed by either of the two first names in her early career, until her marriage, in 1791, with Sir William Hamilton, our Ambassador at the Court of Naples. To her influence at that Court is to be ascribed the important assistance by which Nelson was enabled to re-victual his fleet, previous to his great victory of the Nile. To this and other services the Hero alluded, in the codicil which he made to his will, on his "going into action for the last time," and which is elsewhere set forth in this catalogue.

It is a sad reflection on the Hero's brother, William, that he kept back that codicil until after he had obtained his earldom, and the grant of £120,000, voted in recognition of the Admiral's unparalleled services. On the day after Lady Hamilton *did* receive the codicil, she had it registered in Doctors' Commons. It is equally sad to find that when embarrassed, and a prisoner for debt, she who had been honoured at Courts, and idolized by the brave and noble, was deserted by her great and titled friends, and the only person who came to her help was a Member of the Ironmongers' Company.—"Alderman Joshua Jonathan Smith (let all honour be paid to his most plebeian name) redeemed his share of his country's debt, and obtained her release."—*Blackwood's Magazine*, April, 1860. Lady Hamilton retired to Calais with Horatia Thompson, and died there in great poverty, January 15, 1815. The same worthy Alderman paid her funeral and other expenses, took charge of Nelson's adopted daughter, and delivered her to the care of the hero's sister, Mrs. Matcham.

G. R. F.

Exhibited by FRANCIS SIBSON, M.D., F.R.S.

A frame, in metal, of the date of Louis XIII., 1610–1643, containing TWELVE MINIATURES.

Exhibited by JOHN K. WEDDERBURN.

A MINIATURE PORTRAIT of CATHERINE CAREY, COUNTESS of NOTTINGHAM, by Isaac Oliver, 1603.

This was the lady (daughter of Henry Carey, first Lord Hunsdon, K.G.), who kept back the ring entrusted to her care by Robert Devereux, Earl of Essex, the delivery of which to Queen Elizabeth would probably have rescued that unhappy nobleman from the scaffold. The ring is now in the possession of the Rev. Lord John Thynne, Prebendary of Westminster. It is of gold, with a portrait of the Queen cut on a sardonyx.

Exhibited by J. FOSTER WADMORE.

An unfinished MINIATURE PORTRAIT of OLIVER CROMWELL, by Samuel Cooper, traditionally stated to have been taken during the Protector's last illness, when labouring under an attack of ague. It was long preserved in the family of Lane. This is considered to be the best painted and most characteristic likeness in existence of Cromwell, who is represented with flowing hair, and plain falling collar; it is in a carved box-wood frame, on which is inscribed **PAX · QVÆRITVR · BELLO,** and a date 1658, which is the last year of Cromwell's Protectorate.

Oliver Cromwell's great grandfather, Sir Robert Williams, was a nephew of Cardinal Wolsey's Secretary, Thomas Cromwell, afterwards Earl of Essex, and assumed his uncle's surname. He was gentleman of the Privy Chamber to Henry VIII., from whom he obtained all the lands in Huntingdonshire belonging to the religious houses at their dissolution. His son, Sir Henry Cromwell, of Hinchinbrook, was father of Sir Oliver, and of Robert Cromwell, M.P. for Huntingdon, who married Elizabeth, daughter of Sir Richard Stuart (descended from the High Stewards of Scotland), and their son, born in 1599, was named after his uncle, Sir Oliver. The future Protector entered Sidney Sussex College, Cambridge, in 1616, but left in the next year on acccount of his father's death; he married in 1620 Elizabeth, daughter of Sir James Bourchier, and was elected M.P. for his native town, Huntingdon, in 1628, and he sat afterwards for Cambridge. The occupation of his father, followed no doubt by himself, is frequently alluded to by the Cavaliers in their "loyal songs:"—

> "A brewer may be all in all,
> And raise his power both great and small,
> That he may be a lord general,
> Which nobody can deny.
>
> "A brewer may be as bold as Hector,
> When as he had drank his cup of nectar;
> And a brewer may be a lord protector,
> Which nobody can deny."
>
> *The Protecting Brewer.*

In the quarrel between Charles I. and his Parliament, Cromwell's address and courage soon made him the most prominent actor in the stirring scenes which followed, and the death of the former paved his own way to the supreme authority, which the stern republican feeling of some of his friends prevented him from enjoying under the title of King; he was

therefore obliged to be content with the style of Lord Protector in 1653, and was inaugurated at Westminster Hall, June 26, 1657, in the ancient coronation chair, with great splendour. Oliver Cromwell had four sons and four daughters; his second and favourite daughter, Elizabeth, married John Claypole, and her death, August 6, 1658, made a great impression on her father, whom she had implored to restore the rightful heir to the monarchy. He died September 3rd following;—

"His day of double victory and death."

BYRON.

being the anniversary of his two great successes, at Dunbar, in 1650, and at Worcester, in 1651, or, as he called them, "his crowning mercies." He was buried with royal pomp in Henry VII.'s Chapel, Westminster, but after the Restoration, the Parliament made an order, December 8, 1660, "that the carcases of Oliver Cromwell, Henry Ireton, John Bradshaw, and Thomas Pride, whether buried in Westminster Abbey or elsewhere, be with all expedition taken up and drawn upon a hurdle to Tyburn, and there hanged up in their coffins for some time; and after that buried under the said gallows." Evelyn, who was an eye-witness of the scene, which took place on the anniversary of the Royal Martyr's death, says in his diary, "1660–1, 30 Jan. This day (O the stupendous and inscrutable judgments of God!) were the carcases of those arch-rebels, Cromwell, Bradshawe (the judge who condemned his Majesty), and Ireton, son-in-law to the usurper, dragged out of their superb tombs in Westminster among the Kings, to Tyburn, and hanged on the gallows there." Their heads were cut off, and set upon poles on the south end of Westminster Hall, where that of Cromwell remained full twenty years, when it was blown down in a storm. This head came into the possession of Mr. Josiah Wilkinson, an eminent surgeon, who used to show it to his friends, and among them to the writer of this article, and he proved that it was the head of a person who must have been embalmed. It has all the well-known features of Cromwell, even to his wart; this head, with a portion of the staff attached, is now in the possession of Mr. J. Wilkinson's son, the exhibitor.

G. R. F.

Exhibited by NORMAN WILKINSON.

DRAWINGS AND SKETCHES,

IN WATER-COLOURS, &c.

A SERIES of EIGHT ORIGINAL DRAWINGS, in sepia, by Sir James Thornhill, Knight, for the decoration of the Eight Compartments of the DOME of ST. PAUL'S CATHEDRAL; in gilt frames; each drawing is 7¾ inches by 5¼ inches. The designs represent events in the life of the great Apostle of the Gentiles, taken from the *Acts of the Apostles*, viz. :—

1. "The Conversion of Saul."—*Ch.* ix.
2. The Sorcerer "Elymas smitten with blindness."—*Ch.* xiii.
3. "At Lystra Paul healeth a cripple;" in this sketch also is seen the priest of Jupiter, at Lystra, about to offer sacrifice to Paul and Barnabas, as "gods in the likeness of men."—*Ch.* xiv.
4. "The jailer is converted at Philippi," by Paul and Silas.—*Ch.* xvi.
5. Paul "cometh to Athens, and disputeth, and preacheth the living God, to them unknown."—*Ch.* xvii.
6. "Paul preacheth at Ephesus;" and in this design is also seen the consequence of his preaching, "The conjuring books are burnt."—*Ch.* xix.
7. "Paul, in the presence of Agrippa, declareth his life from his childhood."—*Ch.* xxvi.
8. Paul's shipwreck at the island of Melita; "a viper fasteneth on his hand . . . . . and he shook off the beast into the fire, and felt no harm."—*Ch.* xxviii.

Sir James Thornhill was born at Weymouth, in 1676, of a good family; he sat in Parliament for his native town; was knighted by George I.; he died in 1734. His father married Martha, sister of the famous physician Thomas Sydenham.

Exhibited by the CORPORATION OF THE CITY OF LONDON.

FAC-SIMILE DRAWINGS of PAINTINGS, discovered December, 1845, on the west wall of the Great Hall of the Worshipful Company of Carpenters, London Wall. The originals are painted in distemper, on fine plaster, laid upon a thick bed of brown earth, mixed with straw to prevent cracking. The laths on which this rests are a few inches apart, and are placed at right angles:—

The first subject is the building of the ark. In the left-hand compartment Noah is seen, taking from the Almighty the directions for the necessary work; he is kneeling, and before him on the ground lies his axe. On the other side of the picture are three figures, the one in the centre, from the dress and beard being like that in the first compartment, would seem to represent Noah, directing two men, who are employed, one at the head, and the other at the stern of the ark. An inscription, in black letter, is placed over this last division, only the following portion of which is preserved:—"earthe is full of lyve and I shall destroy them."—*Gen.* vi, 13.

The second picture shows the delivery of the money to the carpenters employed by King Josiah in the repair of the Temple of the Lord, and the fact that it was given without account being taken, is perhaps the reason why this subject was selected.

The King is directing his Chancellor, Shaphan, who stands before him with his mace and purse, to deliver the money, and by his side are two men of high station, probably Maaseiah, the Governor of the City, and Joah, the Recorder. On the other side of the picture we see Hilkiah, the High Priest, in his robes of office and mitre, placing the bags of money in the hands of the workmen.

The inscription preserved is, "Kinge Josyas comandyd ye hye prest yt ye money wch was . . . . . hous of ye lord should be delyvered to ye carpynters wt out any . . . . . ." This scene is described in 2 *Kings, c.* xxii, and 2 *Chronicles, c.* xxxiv.

These two subjects from the *Old Testament* were doubtless selected to show the antiquity and importance of carpentry in early times. The other two scenes are from the *New Testament*, and are introduced to record the connection of Our Saviour with the craft.

The third painting shows the submission of Christ to Mary and Joseph, as recorded in the Gospel of *St. Luke.* He is here represented gathering chips into a basket, while Joseph is at work with an axe, shaping a piece of timber, under the direction of a man dressed in a furred coat, and a cap on his head, probably intended to represent an architect, or master builder. Around the yard, in which this scene takes place, timber is applied in various ways, as in framing of a house, palings, and even as a support for the earth around a growing tree; Mary is seated spinning. The inscription runs, "Chryst at ye age of xii yeres, syttynge among the teachers in the temple, his father and his mother were come to seke hym, he went wyth them to Nazarethe, and was obedyent unto them. Lueke ii. chapter."

The fourth subject is the astonishment of the scribes and doctors at the learning displayed by Christ in the synagogue, and is, without doubt, selected from their reminding Him that He was, according to their idea, the son of a carpenter, as mentioned in *St. Mark, c.* vi, 2 and 3; *St. Matthew, c.* xiii, 54 and 55. The right-hand side of this picture is much

defaced, but part of the inscription remains, and reads, "Chryst teachynge in ye Synag . . . . . wysdom is thys, is not thys that carpyntyrs."

These pictures must have been the work of a skilful artist; the drawing is very good, and the little shading which appears is very effective. The colouring is assisted by gilding, which is used to indicate the jewellery and ornaments on several of the figures, and the representation of the Almighty appearing to Noah is covered with gold.

With respect to the age of the paintings, we have incontrovertible testimony of their existence and notoriety more than 250 years ago. Among the numerous letters, preserved in the Cottonian MSS., there is one from Thomas Nash, the satirist and dramatist, who died in 1601, to "Mr. Robert Cotton, Esq.," containing a reference to one of the paintings in Carpenters' Hall; it is without a date, but Mr. Payne Collier, in his *Annals of the Stage*, p. 302, clearly proves that it was written about 1596:—

"And for the printers, there is such gaping amongst them for the copy of my L. of Essex voyage, and the ballet of three score and four Knights, that though my Lord Marquesse wrote a second part of his *fever furder* or *idlenesse*, or Churchyard enlarg'd his Chips, saying they were the very same which *Christ in Carpenters' Hall is paynted gathering up, as Joseph, his father strewes hewing a piece of timber, and Mary, his mother, sitts spinning by*, yet would they not give for them the price of a proclamation out of date, or, which is the contemptiblest summe that may be, (worse than a scute or a dandiprat) the price of all Harvey's works bound up together."

The only two words remaining of an inscription under the arms, which occupy the spandril of the arch above the paintings, are "Robard," and "Skrenes," and we find an entry in the Company's account book, under the year 1561, of which these words form a portion:—

"Itm: Wyll^{m} Ruddock wyll^{m} buttmor & Robard quoyney dyd gyve ye payntyg of ye other ij bays & over ye skrenes a storye & payntyg of ye skrenes."

We may therefore consider the pictures to have been executed A.D. 1561; and the costume would agree with this date, although in many of the figures there is an imitation of antique dress.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

TWO ORIGINAL SKETCHES, by Sir Godfrey Kneller, who was born at Lubeck, in 1648. He studied under Rembrandt and Ferdinand Bol, went to Rome, and became a pupil of Carlo Maratti and Bernini; he came to England in 1674, and was introduced by the Duke of Monmouth to Charles II.; he was employed by his successors, and James II. was sitting to him when the news arrived, at the palace, of the landing of the Prince of Orange. Kneller was knighted by William III., and was created a Baronet in 1715, by George I. He died in 1723, and was buried at Whitton, his seat in Middlesex, but a monument, by Rysbrach, is erected in Westminster Abbey, to his memory, with an inscription by Pope.

Exhibited by C. L. FRANCIS.

A PORTFOLIO, containing a SELECTION of THIRTY-TWO (out of 126) HIGHLY-FINISHED DRAWINGS, by Signor C. B. Semelli, of Rome, taken chiefly from objects in Italy :—

1. GROUND PLAN of the Basilica of St. Mark, Venice.

2. A CROSS, in the Basilica of St. Peter, Rome ; presented by the Emperor Justin, who reigned over the east from A.D. 518 to 527. This ornament is in form approaching the Greek cross, the arms being widened towards the ends ; the cross is of gold, studded with jewels, including sapphires, emeralds, rubies, and cornelians ; and from the two arms hang four sardonyx drops. In the centre is a very small cross, of wood, probably, as the inscription implies, a piece of the *True Cross*, upon a silver ground, within a nimbus. An incised inscription records that it was the gift of the Emperor Justin.

3. A bronze early Christian hanging LAMP, now in the Vatican. The head is in the form of a griffin, surmounted by a bird ; on the body of the lamp is the sacred monogram, the Greek letters ***XP***.

4. A MOSAIC, on the wall of the choir, at San Vitale, Ravenna. In this remarkable composition the principal figure in the procession is that of the Empress Theodora, in costly robes, crowned and nimbed, and carrying a vase ; above her head is a canopy ; she is attended by a train of seven females, who are ranged on her left hand ; and on her right are two male figures, probably Chamberlains, who are conducting her to an inner part of the church, near the

curtained entrance of which stands a font. The Empress has her hair dressed with jewels, with long pendant ear-rings; her attendants have also ear-rings, and robes of variously figured design. The whole is of Byzantine execution, with much of Egyptic character.

On the opposite side of the choir is another procession, in which, like the preceding mosaic, the figures are the size of life, representing the founder of the church, the Emperor Justinian the Great, attended by the Bishop of Ravenna, Maximianus, who consecrated San Vitale, in A.D. 547, a priest, a deacon, nobles, and guards. Justinian, who succeeded his uncle Justin, as Emperor of the East, reigned from A.D. 527 to 565; his wife, Theodora, who had been a public dancer, possessed great influence over him. She died in A.D. 548, which fixes the date of the mosaic. Justinian, so famous for the Code bearing his name, and for his renowned General, Belisarius, built several churches, chief among them being the celebrated Sancta Sophia, at Constantinople. The churches in Ravenna are very rich in mosaics, which commence in date from A.D. 378.

5. PLAN of the CHOIR of Torcello Cathedral. This is one of those rich mosaic pavements which are still common in Italy, and of which we have examples remaining in the Chapel of Edward the Confessor, in Westminster Abbey, and in front of the altar there.

6. THRONE of the Patriarch of Moscow, constructed of stone, with a pyramidical roof, surmounted by a gilt cross, and supported on three arches; on the back-ground is a Russian representation of the First Person of the Holy Trinity; and around the eaves of the canopy is an inscription in Russian characters.

7 and 8. MOSAICS, from the choir of St. Maria, in Trastevere, Rome.

9. The BISHOP'S THRONE, in S. Lorenzo, without the Walls, Rome; a wonderful specimen of mosaic. On either side of the throne is a series of panels, of borders filled in with the richest description of mosaic; and the whole is surmounted by a cornice of the same character.

10. A BYZANTINE LAMP, in the baptistery of St. Mark, Venice. The body of the lamp is a fine example of entwined Arabesque design, and is suspended by three chains from as many female terminal figures.

11. A CROSS, in the Basilica of S. Groce, in Gerusalemme; early part of the sixteenth century. In the centre is a figure of the Saviour extended on the cross; behind His head, in a panel, is the Holy Dove; and, on the upper limb of the cross, is the Eternal Father; on the right of the Saviour is the Madonna, on the left, St. John, all nimbed; beneath the Saviour is a female Saint, probably intended for Mary Magdalene.

12 and 13. PLANS and SECTIONAL VIEWS of Chambers in the Catacombs of Rome, with details of the same.

14, 15, and 16. MOSAICS, at Rome; the two first are very fine specimens of Guilloche ornaments.

17. A CENSER, in the Museum of the Vatican, of bronze; circular in form, ornamented with medallions of birds and plants.

18. DETAILS of the ALTAR of S. Giorgio, in Velabro, at Rome.

19. A WOOD PANEL, in Catania; in the centre is the figure of a lion, entwined in scroll ornaments.

20. AN ALABASTER BRACKET, from San Michele, at Florence.

21. MOSAICS, in Orvieto.

22. MOSAICS, in Morreale, at Palermo.

23. A SACRED VASE, in Moscow.

24 and 25. TWO CHALICES, in the Christian Museum, Vatican.

26. A PYX, in the Christian Museum. It is ornamented with figures of Saints and tracery, and has an open-work crest. The whole is enamelled.

27. AN EVANGIL, in Moscow. This book-cover is ornamented with figures of Saints, in panels, and highly jewelled; the ground is elaborately diapered with gold and colours; in the centre is the figure of the Saviour, nimbed, surrounded by the four Evangelists, and having on either side an Angel.

28. A SILVER RELIQUARY or FERETORY, of elaborate Gothic design, of the sixteenth century; within tabernacle niches are six Apostles; the upper story consists of traceried windows with buttresses between.

29. A CENSER, in the Museum of the Vatican; octagonal in plan; about seventeenth century.

30. THE HEAD of a PASTORAL STAFF, in ivory, at Ravenna; early part of fifteenth century. In the centre the Virgin is seated, with the Child in her lap, who holds a shepherd's crook; before them are the figures of a bishop and two attendants, and above the prelate's head is an Angel. Round the crook is an inscription, in Gothic characters.

31. A PAVEMENT, in S. Miniato, at Florence.

32. A PAVEMENT, in Sa. Maggiore, at Rome.

All these drawings are finished with the utmost care; much of the work, especially the mosaics, being of a very minute character; and the different materials, whether marbles, jewels, or metals, are expressed in a most admirable manner. The entire series forms a valuable illustration of objects of high interest.

Exhibited by the REV. DUNBAR STUART HALKETT, M.A.

A PEN and INK DRAWING, by Peter Mignard, of the Virgin and Child, after Raphael. Peter Mignard was born at Troyes, 1610, studied under John Boucher and Simon Vouet, afterwards visited Rome, where he resided for twenty-two years, and enjoyed the favour of Pope Urban VIII., and succeeding Pontiffs, to Alexander VII.; at his return to France he became first painter to the King Louis XIV., who sat ten times to him for his portrait, and ennobled him; he died in 1695.

Exhibited by DANIEL GREEN, JUN., *Member.*

A PORTFOLIO containing JAMES STUART'S ORIGINAL DRAWINGS, in body colours, of the temples and public buildings in Athens, which were afterwards published, with descriptions, in two volumes, under the title of *The Antiquities of Athens*; a standard work for the architect.

"Behold
Where on the Ægean shore a city stands
Built nobly; pure the air, and light the soil,
Athens the eye of Greece, mother of arts,
And eloquence, native to famous wits,
Or hospitable in her sweet recess,
City or suburban, studious walks and shades."

MILTON, *Paradise Regained, Book* iv.

James Stuart, architect, called "Athenian Stuart," was born in London in 1714; he went to Italy in 1742, where he became acquainted with Gavin Hamilton, the painter, and the architects Brettingham and Revett. In conjunction with the last-named artist, Stuart went to Athens, and made careful measurements of the wonderful temples and public buildings of that renowned city. The first volume was published in 1762, the second was brought out after his death by his widow; he died in 1788, and was buried at St. Martin's-in-the-Fields; he held the appointment of Surveyor to Greenwich Hospital, of which the chapel and infirmary were restored by him; he designed the mansions of Lord Anson, in St. James's Square, Mrs. Montagu, in Portman Square, Lord Eardley, at Belvedere, Kent, &c.

A LANDSCAPE in Westmorland, by . . . Glover, in water colours.

He was a capital artist of the English school, excelling chiefly in water colours, and finishing with care and neatness; he went to Australia some years since, where he died at an advanced age.

HORSES, by S. Gilpin, R.A., in water colours.

Sawrey Gilpin, born at Carlisle in 1733, was the son of a military officer, and brother of the Rev. William Gilpin, author of works on the picturesque, forest scenery, &c.; he first studied under Scott, the marine painter, but his inclination led him to paint animals, and especially horses, in which last he has hardly ever been equalled for correctness of outline and expression, though deficient in colouring; he died in 1807.

Exhibited by THOMAS HOWARD, *Member.*

A FAC-SIMILE DRAWING, by measurement, to a scale of 1 inch to a foot, of the ROMAN MOSAIC PAVEMENT, found at Woodchester, county Gloucester, in 1793, and of which a full description, with numerous illustrations, was published, in a French and English text, by the late Samuel Lysons, F.S.A., &c., in 1797. Of this pavement, which Mr. Lysons justly considers "superior to any thing of the same kind hitherto found in this country," the following account is given: "The general design is a circular area, 25 feet in diameter, inclosed within a square frame, consisting of twenty-four compartments, enriched with a great variety of guilloches, scrolls, frets, and other antique architectural ornaments, edged on the inside by a braided guilloche, and on the outside by a labyrinth fret, between a single fret and a braided guilloche.

The large circular compartment, or area in the centre, is surrounded by a border, consisting of a Vitruvian scroll, edged on each side by a guilloche, and enriched with foliage, proceeding from a mask of Pan, having a beard of leaves.

Immediately within this border are representations of various beasts, originally twelve in number, on a white ground, with trees and flowers between them. The figures of a gryphon, a bear, a leopard, a stag, a tigress, a lion, and a lioness are now remaining. Those of a boar, and a dog, which are to be seen in Mr. Brown's drawing, together with that of an elephant, have been since destroyed, and no part now remains of the two others necessary to fill up the whole space. Most of these figures are about 4 feet in length.

Within the circle, occupied by the above-mentioned figures of animals, is a smaller circle, separated from the larger by a guilloche, and a border of acorns, in which various birds are represented on a white ground. In this circle is also the figure of a beast, which seems to have been designed for a fox. Within the circle of birds is an octagonal compartment, formed by a twisted guilloche, in the south side of which, and also of the border of acorns above-mentioned, are openings to admit the principal figure of the design, which is now much mutilated. When Mr. Brown's drawing was made the head only was wanting; it represents Orpheus playing on the lyre, which he rests on his left knee.

In the four angular spaces, between the great border of the pavement and the great circular compartment, are the remains of female figures, two of which appear to have been on each of these spaces. The figures in the north-east angle, which are more perfect than any of the others, were evidently designed for Naiads; one of them is represented in a recumbent posture, with her right hand over her head, and in her left holding what undoubtedly was intended for an urn, though very rudely expressed; the other, supporting her head with her left hand, extends her right over an urn placed under her left arm. The entire of this noble pavement formed a square of 48 feet 10 inches." Woodchester, which is 2½ miles S.W. of Stroud, must have been a place of considerable importance, from the extensive nature of the Roman remains found there, and it is supposed to have been occasionally the residence of the Emperor Hadrian. The drawings of the pavement were made by the late Samuel Lysons, assisted by the late Richard Smirke, R.A.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A., &c.

A PORTFOLIO of PRINTS and DRAWINGS, comprising engraved views in Belgium, Germany, and Switzerland; a complete series of the ruins of Heidelberg Castle; some scarce portraits of the Burgomasters of Zurich; several engraved views by Hollar; pen and ink views of English churches, monumental brasses; and many original coloured drawings.

ELEVEN interesting PEN and INK DRAWINGS of trees, by Samuel Smith, engraver, and coadjutor of Woollett.

But little is known of the personal history of Samuel Smith, as he worked chiefly for other engravers; he was an excellent landscape engraver; he put in the landscape to Sharpe's "Holy Family," by Sir Joshua Reynolds; his best work is a beautiful plate of Wilson's "Niobe," in the National Gallery.

Exhibited by JOHN NICHOLL, F.S.A., *Member.*

A VIEW, in water colours, of the RUINS of the SEIZ KLÖSTER, near Gonobitz, in Styria, taken on the spot by E. W. Smith, Esq.

This is the view of a building, the remains of a once celebrated monastery of Carthusian Monks, established by Ottokar V., Margrave of Styria, in the year 1154, in consequence of a dream, wherein John the Baptist exhorted him to found a convent, on the spot whereon he had fallen asleep during a hunting party; he awoke before the Saint mentioned the name of the future institution, but at the same moment a hare, pursued by hounds, took shelter in his lap, and from this animal, called "Seiz," in the Slavonian dialect, the convent was named. It was suppressed in 1781, and the building soon fell into decay, but the extensive ruins attest its former splendour.

Exhibited by EDWARD WILLIAM SMITH.

A DRAWING of a ROMAN TESSELLATED PAVEMENT, discovered at Walton Heath, Surrey.

The centre of the design consists of a square enclosing a circle, in which is an urn; this square has beyond its four sides semicircular compartments, and at each angle a smaller square, having in its centre an interlaced ornament. These are surrounded by a square border, consisting of small circles containing, alternately, a bifid leaf or flower with a stalk, and a heart-shaped ornament without stalk, but probably intended to represent a leaf; beyond is a border of an interlaced fret. The whole is surrounded by, first, some rows of white tesseræ, and then a broader band of red tesseræ. The dimensions are about 21 feet each way. The base of the urn in the centre points eastward. The markings of this urn were indistinct, and its form and details not well made out, but deep crimson with purple or violet tesseræ could be seen in its composition. Very many of the tesseræ of this pavement were of sun-dried clay of fine texture, some of chalk, and others of broken Samian ware, with, in some cases, portions of figures, or other ornaments, on their under sides.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

THE CEDARS of LEBANON, a water-colour drawing, by J. M. W. Turner, R.A. "The voice of the LORD breaketh the cedars, yea, the LORD breaketh the cedars of Lebanon," *Psalm* xxix, *c.* 5. This drawing was intended to form one of the series of the "*Bible Illustrations*," but it has never been engraved.

NEGROPONT, a water-colour drawing, by J. M. W. Turner, R.A.; it is engraved in the illustrations of Lord Byron's Poems.

Joseph Mallord William Turner was born in London, in 1775; when only twelve years old, two water-colour drawings by him, "Wanstead House," and "Dover Castle," were exhibited at the Royal Academy, of which he was admitted a student in 1789; he was a great companion, in sketching excursions, of Girtin, who died in 1802, age 27. Turner was elected A.R.A., in 1799, and R.A., in 1802. In imitation and rivalry of Claude Lorraine's "Liber Veritatis," he commenced in 1808, his "Liber Studiorum," a work which is now sold for almost fabulous prices. Several of his compositions have been published under the titles of "Scenery of the Southern Coast," "Rivers of France," "Rivers of England and Wales," &c., and he illustrated the poems of Milton, Scott, Byron, &c., and in conjunction with Stothard embellished the poems, and especially the "Italy" of Samuel Rogers, who mentions them as two artists who "would have done honour to any age or country." Turner's eccentricity was as great as his genius, and he died at Chelsea, under an assumed name, December 19, 1851. His noble bequest to the nation comprises 100 of his oil paintings, several hundred finished drawings, and many thousand sketches. By some critics he is called the first landscape painter of any age. In his attempts to rival some of the greatest foreign masters, his "Carthage" is considered to be equal, if not superior, to the works of Claude; whilst his sea-pieces outvie those of the Vandeveldes and great Dutch marine artists, as his well-known scenes from Venice excel those by Canaletti.

Exhibited by J. FOSTER WADMORE.

A DRAWING, in sepia, of the Crypt of Gerard's Hall, London, taken immediately before its destruction in 1852, by Frederick Mackenzie. This was the last drawing made by that excellent artist, who was one of the best architectural draughtsmen of the day; many of his productions are engraved in "Britton's Cathedrals," by the brothers Le Keux. This drawing was engraved by John Henry Le Keux for the exhibitor, and illustrates the Gerard's Hall tokens in the "Beaufoy Collection," published by the Corporation of the City of London.

Exhibited by ALFRED WHITE, F.S.A., F.L.S.

A FAC-SIMILE DRAWING of a portion of a ROMAN MOSAIC PAVEMENT, discovered in July, 1859, at a depth of 11 feet 6 inches from the surface, in digging for the foundation of the house, No. 37, Fenchurch Street, a locality which abounds in Roman remains. Its dimensions are 3 feet 6 inches each way.

The centre consists of a white ground, upon which is a peacock, the breast and neck of a bright azure glass, with a slight mixture of green, also of glass; the wing is of red, white, and

yellow tessaræ. On the same ground is a vase in red, yellow, and white, tessaræ, with a centre of green glass. In the perfect state of the pavement a peacock probably occupied the opposite side of the vase; around this subject is a guilloche border of white, yellow, and red, and the whole pavement is heightened with black.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A SERIES of DRAWINGS, by Richard Smirke, R.A., copied from the originals, discovered at the east end of St. Stephen's Chapel, Westminster, on the north side of the high altar.

The designs are in two tiers; representing Edward III., with his five sons, preceded by St. George, all in complete suits of plate armour, with bascinet, camail, sword and dagger; the surcoat of St. George emblazoned with the red cross,—that of the king and his sons with the arms of France and England. The king wears his crown; the Black Prince, a coronet round the brim of his helmet. The last figure, that of Thomas. of Woodstock, is kneeling on a pedestal, whereby his head is brought to the level of his elder brothers, he being quite an infant at the date of this painting, as he was born in 1355. St. George is looking back towards the king, to whom he extends his left hand, pointing with his right to the altar.

The upper compartment represents the offering of the Wise Men, but only the lower half remains of the group of the Holy Family. The Virgin Mary is seated in a chair resembling that used at our Coronations; behind it stands Joseph, and the feet only of the Infant Saviour are seen, resting on His mother's lap. In front of the chair is the lower half of a kneeling figure, in a scarlet mantle lined with white and grey fur, and powdered with golden flowers; his offering of Gold is represented by his crown, laid at the feet of the Holy Child. Immediately behind him was the second king, of whom scarcely any trace remains, except his offering, the Frankincense, expressed by a richly ornamented vase, in the shape of a Nef. The figure of the third king is perfect, except the face; he is standing, with his sceptre in his right hand, and in his left holding his offering, the Myrrh, in a pix. He wears a rich crown over his flowing hair, an ermine cape, a large olive-green mantle, a surcoat powdered with crimson stars; he is girded with a jewelled belt, but without his sword; scarlet hose, and black open-work shoes. Behind him are three attendants, two of them are bearded; the one nearest to the king is in a green cap, a grey cape, a scarlet coat, pink hose, and black shoes. The middle personage has a scarlet cap with tall feather; his cape is party-coloured, pink and blue, as are his hose of scarlet and pink; his coat has a flowered pattern of light blue, on a silver ground. The third, and youngest of this group, wears a pink cap, a crimson mantle, a dark green coat; his right leg black, with white shoe; left leg blue, with black shoe. The costume of these figures is a valuable authority; that of the three attendants represents the remarkable party-coloured dress of noblemen of the period; and the elaborate open-work tracery of their shoes agrees with the description by the contemporary poet, CHAUCER:—

> "His rode was red, his eyen grey as goos,
> With Paulès windowes corven on his shoes;
> In hosen red, he went ful fetisly."
>
> *Millar's Tale.*

Exhibited by the SOCIETY OF ANTIQUARIES OF LONDON.

ARMS AND ARMOUR.

"And Uzziah prepared for them throughout all the host, shields, and spears, and helmets, and habergeons, and bows, and slings to *cast* stones."

2 *Chronicles*, xxvi, 14.

THE use of Arms, both defensive and offensive, can be traced to very remote times. For the former it appears that the skins, or hides of animals, provided the earliest, as the readiest of materials for protecting the persons of combatants, nay, were probably for a long time the only garments worn, as in the case of our First Parents,—*Gen.* iii, 21; and of the prophets and holy men of old, who, as St. Paul tells us, went about "in sheepskins and goatskins."—*Hebrews* xi, 37. The "mantle" of Elijah is, in the Septuagint version, a "sheep-skin,"—2 *Kings* ii, 8, 13, which accounts for the prophet being called "an hairy man,"—*ch.* i, 8.—*See Zech.* xiii, 4. The art of dressing leather must have been early known, as among the offerings required by JEHOVAH for the Tabernacle, we find mention of "rams' skins dyed red, and badgers' skins."—*Exod.* xxv, 5.

In the Homeric poems there are frequent allusions to the "bull-hide buckler," and the "bull-skin casque;" and the body generally of a warrior would be covered with leather, even when armour of metal was used; and many names of the latter are derived from the early use of the skins of animals. Thus, "cuirass" is from the French noun *cuir*, leather, as "buckler," *bouclier*, is from *bouc*, a he-goat. In our own country, during the civil war, the buff-coat, or jerkin of leather, began to supersede the suit of armour; so that, in the words of Captain Grose, "defensive armour may, in some measure, be said to have terminated in the same materials with which it began, that is, the skins of animals, or leather." Homer mentions the name of the artist who made the "seven-fold shield of Ajax;" it was—

"The work of Tychius, who in Hyle dwell'd,
And in all sorts of armoury excell'd."

POPE, *Iliad*, vii.

This Tychius, personally known to Homer, was, in reality, a leather-dresser, or currier.

Although we are told that the Israelites went up "harnessed" out of Egypt, we may conclude that not until they had passed in safety through the Red Sea would they be thoroughly furnished with arms and armour, from the dead bodies of their enemies, the host of Pharaoh, cast "upon the sea-shore"—*Exod.* xiv, 30; and thus enabled to make war with Amalek and the Canaanites. We find in the BIBLE mention of several weapons besides the *sword* (which will be noticed presently), as the *spear* (often of great length, according to Homer), of which the first notice in order is that of *Joshua* viii, 18 (it occurs, however, in the older *Book of Job* xxxix, 23); the *javelin*, as that of Phineas, *Numb.* xxv, 7; *darts*, of which Joab carried three, which he thrust through Absalom—2 *Sam.* xviii, 14; the *lance* occurs in *Jeremiah* l, 42, but is probably another name for a spear, though of smaller size, for which the word "lancea" is sometimes used in the Vulgate version. A short sword, or *dagger*, was employed by the left-handed Ehud, the Benjamite, when he smote Eglon, King of Moab; it had two edges, like the sword.—*Judges* iii, 16, 21. We read also of *battle-axes*, in *Jeremiah* xlvi, 22. Another important and early weapon of offence was the *bow-and-arrow*. Thus, Ishmael "became an archer"—*Gen.* xxi, 20; as was Esau, who took his quiver and his bow to "hunt for venison" for his aged father.—*Ch.* xxvii, 3, 5. The Patriarch Jacob tells his son Joseph, "Moreover I have given to thee one portion above thy brethren, which I took out of the hand of the Amorite with my sword and with my bow."—*Ch.* xlviii, 22. The tribe of Ephraim is the only one named as training archers.—*Ps.* lxxviii, 9. Among many nations the bow-and-arrow formed the chief weapons of their light-armed infantry; and thus the Prophet Jeremiah mentions "the Lydians that handle and bend the bow"—*ch.* xlvi, 9; and alludes to the Persian archers in *ch.* l. The formidable character of this weapon is frequently noticed in Scripture; thus, Saul was "sore wounded of the archers" of the Philistines—1 *Sam.* xxxi, 3; Ahab was slain by an arrow—1 *Kings* xxii, 34, which, according to Josephus, must have been despatched by Naaman, the leper (*Antiq. B.* viii, *ch.* 15), an assertion which is borne out by the history of that captain in 2 *Kings* v, 1, where it is said that "by him the LORD had given deliverance unto Syria." Another early weapon was the *sling-and-stone*. "Sling-stones" are spoken of in the *Book of Job*, xli, 28. The small but warlike tribe of Benjamin had "seven hundred chosen men left-handed, every one could sling stones at an hair *breadth*, and not miss."—*Judges* xx, 16.

From Homer we learn that the bow of Pandarus was fashioned out of the two horns of a wild goat:—

> "Them shaven smooth the smith
> Had aptly joined, and tipped their points with gold"'
>
> COWPER, *Iliad*, *b.* iv.

The famous bow of Ulysses was also formed out of horn.

A bow, made of steel, is mentioned by *Job* xx, 24; and by King David, *Ps.* xviii, 34.

Of defensive armour the BIBLE names the *helmet;* that of Saul, as well as Goliath's, was of "brass"—1 *Sam.* xvii, 5, 38; the *shield* is generally noticed as the companion of the sword, or the spear—*Job* xxxix, 23; *Psalm* lxxvi, 3; 1 *Chron.* xii, 24; *Ezek.* xxxviii, 4, &c. The *buckler* is frequently mentioned, and although the same word, *scutum*, is found in the Latin Vulgate for both buckler and shield, they were evidently of different size and construction, as we read that some of David's "men of might," who were with him at Ziklag, could "handle shield and

buckler."—1 *Chron.* xii, 8; xci, 4. They appear to answer to the *clypeus* and *scutum* of the Romans, the former being round or oval, and the latter of a square or rectangular shape. In fact, the text of the prophet Jeremiah, "Order ye the buckler and shield"—xlvi, 3, is given in the Vulgate, "Preparate scutum et clypeum." Like the shields of the warriors in Homer's time, those of the Hebrews had the projecting boss, "He runneth upon him, *even* on *his* neck, upon the thick bosses of his bucklers"—xv, 26. Homer, describing the shield of Agamemnon says—

> "The central boss was black, but hemm'd about
> With twice ten bosses of resplendent tin."
>
> COWPER, *Iliad,* xi, 40.

A *breast-plate* protected the heart, *greaves* of brass defended the legs ("the greaves of ductile tin"—HOMER, *Iliad,* xviii); and "*targets* of brass" were placed between the shoulders. The *habergeon*—*Job* xli, 26, and 2 *Chron.* xxvi, 14, *Nehemiah* iv, 16—and the *brigandine*—*Jeremiah* xlvi, 4, and li, 3, are best explained by the word *cuirass,* the *thorax* of the Greeks, and *lorica* of the Romans.

Some of the noblest language in Scripture is derived from the use of warlike terms. In the *Old Testament,* JEHOVAH is called the "LORD of Hosts." In the exulting Song of Moses occurs the expression, "The LORD *is* a man of war;" and the Captain of our salvation, *Hebrews* ii, 10, 25, is the same ETERNAL WORD who appeared to Joshua, "with his sword drawn in his hand," and announced Himself, "*as* captain of the host of the LORD"—*v.* 13, 14. The sublime strains of the Poet-King of Israel abound in warlike expressions of gratitude towards HIM, who had taught his hands to war, and his fingers to fight.—*Psalm* cxliv, 1. Saint Paul, in his *Epistle to the Ephesians,* exhorts them to put on the panoply, or "whole armour of God," and names the chief pieces of armour proper for a Christian soldier, in his spiritual warfare, the spear being the only weapon not named."—*Ch.* vi, 11 to 17.

SWORDS.—With the exception of the flaming sword to guard the way of the Tree of Life in Eden, the first mention in the *Bible* of a sword occurs in *Genesis* xxvii, where the aged Isaac tells his son, Esau, "by thy sword shalt thou live"—*v.* 40. Yet, it is obvious that some such weapon must have been in use previously; and whereas our translators state that Abraham "took the knife to slay his son"—*Gen.* xxii, 10, in the Vulgate version, a sword is mentioned, "et arripuit gladium." In *ch.* xxxi, Laban upbraids Jacob for departing secretly with his daughters, as if they were "captives taken with the sword," *v.* 27 (quam captivas gladio—*Vulgate*). The mode in which the sword was worn is first alluded to in *Exodus,* when the sons of Levi were ordered to slay the idolatrous Israelites, "Put every man his sword by his side."—xxxii, 27. From the Royal Psalmist we learn that swords were sharpened on both edges, "Let the praises of God *be* in their mouth, and a two-edged sword in their hand"—*Psalm* cxlix, 6; and in his *Proverbs,* Solomon uses the expression, "sharp as a two-edged sword"—*v.* 4. Such weapons would be dangerous to the wearers without a sheath, or scabbard; and, accordingly, they had such a protection. Thus, Jeremiah exclaims, "O thou sword of the LORD, how long *will it be* ere thou be quiet? put up thyself into thy scabbard, rest, and be still"—xlvii, 6; see *Ezekiel* xxi, *passim,* and 1 *Samuel* xvii, 51. We also learn from the *Second Book of Samuel* still more precisely, that the sword was worn in a belt, "And Joab's garment that he had put on was girded unto him, and upon it a girdle *with* a sword fastened upon his loins in the sheath thereof;

and as he went forth it fell out."—xx, 8. The swords used by the Hebrews were of no great length, in this respect resembling those of the early Greeks and Romans, and other ancient nations. A certain Laconian, when told that his sword was too short, replied, that a man of courage could lengthen it by a step. The Normans employed a much longer sword, probably arising from their being chiefly mounted soldiers, to whom a short sword would have been of small avail against the spears or lances of foot-men. In that interesting and valuable document, the *Bayeux Tapestry*, we see depicted the very weapons worn by Saxons and Normans, of the time of William the Conqueror.

It may be interesting to notice the two-handed sword, which was often very ponderous, and of formidable length. This weapon was used by the Galateans in ancient times, and was wielded by the Scots with terrible effect.

A famous sword of this class was "the huge and sweeping brand" of Archibald Douglas, Earl of Angus, called *Bell-the-cat*, which came into the possession of the fierce Lord Lindesay, of the Byres, time of Mary, Queen of Scots, and is thus described by Sir Walter Scott:—"A sword of antique make and uncommon size, framed to be wielded with both hands, a kind of weapon which was then beginning to go out of use, hung from his neck in a baldric, and was so disposed as to traverse his whole person, the huge hilt appearing over his left shoulder, and the point reaching wellnigh to the right heel, and jarring against his spur as he walked. This unwieldly weapon could only be unsheathed by pulling the handle over the left shoulder, for no human arm was long enough to draw it in the usual manner."—*The Abbot, vol. 2.*

Shakspeare makes the warlike Cardinal Beaufort, in his challenge to Humphrey, Duke of Gloster, desire the latter to bring such a weapon with him:—

> "Come with thy two-hand sword."
>
> *King Henry VI., Act* ii, *Sc.* 1.

In the inventory of the Regalia of King James I., in the Tower, occurs the entry—"Item one greate twoe handed sworde garnyshed with sylvar and guylte, presented to King Henry the VIII. by the Pope." This Pontiff was the warlike Julius II., who, when asked by Michael Angelo if he should represent him with a book in one of his hands, replied, "Give me a sword, I know nothing of books." At the siege of Mirandola, 1510, this Pope directed a battery with his own hands, and was the first to enter the breach.

G. R. F.

Arms and Armour.

HER MAJESTY THE QUEEN was graciously pleased to allow the FOLLOWING ARTICLES of GREAT INTEREST to be sent from the ROYAL ARMOURY, at WINDSOR CASTLE:—

A CIRCULAR SHIELD of STEEL, 23 inches in diameter, damascened in gold and silver, and chased with scenes from the history of Julius Cæsar and Pompey the Elder. In the centre is a boss with a large projecting spike, around which are four compartments, separated by male and female therm figures; the latter are winged. The sculptures, in bold relief, represent in two of the panels battle-scenes, in which cavalry are chiefly engaged; one of these probably is meant for the battle of Pharsalia, where Pompey was defeated, and whence he fled into Egypt, where, upon his landing, his head was cut off by order of King Ptolemy, and carried to Cæsar, who arrived in Africa immediately after the death of his great rival, who had married his daughter, Julia. In the third compartment, a person, probably Achillas or Septimius, presents the head and signet of Pompey to Cæsar, who wears the laurel wreath. In the fourth panel, the bloody robe of Pompey is produced by a soldier to Cæsar, who turns away his head at the sight. In the foregound is a bull, which has been prostrated by an officer, called the popa, the Pontifex standing by the flaming altar, wearing his mitre, and holding his culter, or knife, in readiness to sacrifice the victim.

To these scenes the following verses, inscribed round the extreme edge of the shield, have reference:—

AMBITVS HIC MINIMVS MAGNAM CAPIT AMBITIONEM,
QUÆ REGNA EVERTIT DESTRVIT IMPERIA;
SVSTVLIT E MEDIO MAGNI VITAMQVE DECVSQVE
POMPEII EVEXIT CÆSARIS IMPERIVM.
CÆSARIS IN CŒLUM MITIS CLEMENTIA FERTVR
QUÆ TAMEN HVIC TANDEM PERNICIOSA FVIT.
ANNVLVS EXCIT EI LACHRYMAS CERVIXQVE RESECTA
POMPEII HINC PATVIT QVAM PROBVS ILLE FORET.
IN SACRIS DOCVIT VESTIS CONSPERSA CRVORE
HVIC PRAESAGA MALI TALIA FATA FORE.
SI VIRES IGITVR SPECTAVENS (*sic*) AMBITIONIS
NON GRAVIVS VIDEAS AMBITIONE MALVM.

Of the above lines the following translation may be accepted, as conveying the sense of the inscription:—

"Within the compass of this shield,
Though small the circuit, is display'd
A force to which vast empires yield,
And kingdoms have submission made.

"AMBITION cost great Pompey all,
His life and glory both are gone,
Whilst Cæsar, by his rival's fall,
Enjoys alone the wide world's throne;
And to the skies his friends extol
The clemency of Cæsar's soul.
The signet-ring and sever'd head
From Cæsar draw the tribute-tear,
That speaks his love for Pompey dead,
And shows his own uprightness clear.

"The garment, stain'd with victim's blood,
Like fate to Cæsar's self foretells;
AMBITION, rightly understood,
All other ills in life excels."

Cæsar, far from approving the inhospitable act of Ptolemy, dethroned him in favour of his sister, the celebrated Cleopatra; and the presage of his own violent end was fulfilled, when—

"In his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar fell."

SHAKSPEARE, *Julius Cæsar*, *Act* iii, *Sc.* 2.

A chain-like band, composed of alternate ovals and squares, forms a border round the shield, as well as round the centre boss.

This fine piece of workmanship is traditionally ascribed to Benvenuto Cellini, from the design of Andrea Mantegna, and is said to have been presented by the chivalrous Francis I. of France, to Henry VIII., at the meeting near Calais, called "the Field of the Cloth of Gold," held May 2, 1520, when, as our great Poet says,—

"Those sons of glory, those two lights of men,
Met in the vale of Arde."

King Henry VIII., *Act* i, *Sc.* 1.

On this occasion, the English nobles, following their royal master's example, indulged in a ruinous extravagance of dress and feasting:—

"I do know
Kinsmen of mine, three at the least, that have
By this so sicken'd their estates, that never
They shall abound as formerly."

Ibid.

It is quite probable that the shield is from the designs of Andrea Mantegna, born 1431, died 1505, who was not only an excellent painter, but also an engraver, one of his works being "The Triumphs of Julius Cæsar," in nine plates, of which the original drawings are at Hampton Court. But if this shield was the work of Cellini, it must have been executed before he was twenty years of age, and as many before he actually entered the service of the French monarch. In his interesting Autobiography, one of the very few dates in his history is thus given:—"I must not omit that his Majesty took me into his service in the year of Our Lord 1540, and

I was then exactly forty years old." He was born on All Saints' Day, in 1500. So important a performance as this shield, in one so young, could scarcely fail to be mentioned by a person so vain of his achievements as Cellini. Moreover, the presents exchanged between the two monarchs were paintings, Francis giving a "Virgin and Child," by Lionardo da Vinci, and Henry, a picture by Hans Holbein. It would be highly interesting to discover the name of the sculptor of the shield, which is quite worthy of the famous Florentine artist, and higher praise cannot be awarded.

But Sir Samuel Rush Meyrick tells us that this shield, or "target," was a present from the Emperor Maximilian to Henry VIII. This Emperor, the first of that name, born 1459, elected King of the Romans, vitâ patris, 1486, was created a Knight of the Garter by Henry VII., and became Emperor of Germany in 1493. He died in 1519. This Prince, who was almost constantly engaged in war with France, was on good terms with England, and made several presents of arms and armour to Henry VII. and Henry VIII. To the former he sent the magnificent suit of armour, "damask and guilt," now in the Tower, on the occasion of his son Henry's marriage with Katherine of Arragon.

During the Rebellion the shield in question was stolen from the Royal Collection, and was not restored until the reign of George III., who gave £3,000 for its recovery.

G. R. F.

2. A SWORD, which belonged to KING CHARLES I. The blade is two-edged, slightly fluted in the centre, and is 2 feet 6½ inches long, 1½ inch wide, and the handle with guard 7 inches long. The pommel is large, with open scrolls and interlaced bands, which, as well as those to the guard, have a small beaded pattern on the edges, the spaces between being carved with war-trophies and foliage. The blade is damascened with very minute ornament, having panels at intervals, containing inscriptions. Commencing on one side next the hilt is a stag trippant, with a human heart on his back, then succeed three lines of inscription, in Roman capitals:—

INTER · ARMA · SILENT . LEGES : ANNO · DOMINI · 1619 ·
PRO · ARIS · ET · FOCIS · 3 · Y ·

The date is the seventeenth year of King James I.

Next follows a griffin, with the inscription, in two lines:—

SOLI · DEO · GLORIA · DATVR · INTER · ARMA · SILENT · LEG :

Also,

SPE · ET · PATIENTIA · PRO · REGE · ET · GREGE · GL · V · SET ·

On the next panel are two lions passant and a griffin, followed by the inscription:—

RECTE · FACIENDO · NE · MIN : TIMES · VIM · VIR · REPLICET ·

And at right angles—

VIR LIV · XX SVPERST ·

In the next compartment are a pelican and a swan, each under a crown, and between them is inscribed, **PELIC. CIGN.** accompanied by two human hearts.

In the succeeding panel is an inscription in two lines, in Italian capitals:—

CONSTANTER · ET · SINCERE,
VIVIT · POST · FUNERA · VIRTVS.

Afterwards a rose, and trophy of swords and an anchor, over which are the initials **G · V · S ·** and underneath the rose are the letters **S · II · GI·** The last compartment, close to the point of the sword, has in the centre a globe, inscribed **ASIA,** with a heart above and a crescent below; over this is a complicated cross, surmounted by the word **PARS,** the relative word to which, **MVND.,** is written below the globe.

On the opposite side of the blade, beginning at the pommel, are two unicorns' heads and a lion passant, each under a crown, succeeded by three lines of capitals:—

VERITATEM · DILIGE · PVGNA PRO · PATRIA · ☾
NEC · TEMERE · NEC · TIM: (*timidé*).

In the centre of the next compartment is a globe, inscribed **EVROPA ·** Above is a triple foliated cross, a bunch of grapes, and crescent with star, and the word **OMNIBVS,** and below the globe the word **AEQVVM ·** (*æquum*).

On the following panel, in the middle on a slanting band, is inscribed, **PRO · CHRISTO · ET · PATRIA · 3 ·** Above are the letters **G. H. F. 3.** ☾, and below, **M · Y · R · K·,** with a foliated cross in saltire, and the letters **C.** and **S.** On the next panel, in the middle, is inscribed, in two lines:—

CONSTANT · FORT · JVVAT (*juvat*).
GLORIA · VIRI · SEQVITVR (*sequitur*).

Above is written, **FIDE · SED,** and at bottom, **CVI · VIDE,** which should be read, *sed vide, cui fide.* In the succeeding compartment, under crowns, are a spread eagle and a wyvern, with **AQVILA ·** (*aquila*) **ET · SERP ·** (*serpens*). On the next panel is written, in two lines:—

CONCORDIA · RES · PARVÆ · CRES:
TANDEM · BONA · CAVSA · TRIVMPHAT ·

In the succeeding compartment is a foliated cross, in saltire, with **S,** above which is a half-moon under a crown; below the saltire is a trophy of swords, crossed and crowned. Next to the point of the sword is a globe, inscribed **MVND·,** below **SEM·;** the rest of the word, **PER,** is above the globe.

3. A SWORD, which belonged to JOHN HAMPDEN; born 1594; died June 24, 1643; from wounds received on the 18th, in charging Prince Rupert's horse, at Chalgrave-Field. The length of the two-edged blade is 2 feet 10 inches; of the handle and guard, 8½ inches; and of the cross-hilt, 8½ inches. Within the guard, on both sides of the blade, are three heads—one, that of a unicorn; the other two are Moors, punched in. The handle, guard, and pommel are exquisitely carved in steel, with scenes from the history of King David. On one side of the pommel the youthful son of Jesse is standing on the prostrate body of Goliath, whose head he is about to cut off; David is clad in a lion's skin, the giant is in scale armour, "he was armed with a coat of mail"—1 *Samuel* xvii, 5; in the distance are the Israelites in pursuit of their enemies. On the reverse, David is carrying away the head of Goliath, accompanied by persons in armour, one of whom is probably intended for Saul's General,—"And as David returned from the slaughter of the Philistine, Abner took him and brought him before Saul, with the head of the Philistine in his hand."—*v.* 57. These subjects are separated by a male and female therm figure.

On one side of the cross-hilt, in a heart-shaped medallion, is a scene probably relating to the wife of the churlish Nabal, the beautiful Abigail, who is kneeling on the ground, receiving a message from a soldier—1 *Samuel* xxv; two wine-bottles are on the ground before her—*v.* 18, and behind her is a female attendant, holding an ass by the head.

The subject appears to be continued on the opposite side of the cross-hilt, where the messengers of David seek Abigail to be his wife, after the death of Nabal; a person is pouring water on the ground from a jar, two armed soldiers standing by; "And she arose and bowed herself on *her* face to the earth, and said, Behold *let* thine handmaid *be* a servant to wash the feet of the servants of my lord."—*v.* 41. On the other side of the handle, the High Priest Abiathar, standing by an altar, anoints David, in Hebron, as King, who is clad in armour, and wears his crown; "And the men of Judah came; and there they anointed David King over the house of Judah."—2 *Samuel* ii, 4. On the altar is a burnt sacrifice; a negro boy holds David's train; soldiers in armour, and persons playing on musical instruments, stand around. On the ends of the cross-hilt are winged figures,—one of Fame, blowing her trumpet; the other of Time, with his scythe and hour-glass. On the bows of the guard are Satyrs, bound hand and limb; and on the chape are two nude figures, holding between them a medallion, whereon is seen David slaying the lion.—1 *Samuel* xvii, 35. The chape is also enriched with pierced scroll-work, and the handle and guard with delicately wrought foliage and pomegranates. Remains of gilding can still be seen in many parts of the handle.

The workmanship of this beautiful sword may be ascribed to the early part of the sixteenth century, and is probably Italian work; the handle is traditionally said to be by Benvenuto Cellini.—*See Illustration.*

4. A STRAIGHT SWORD, with one-edged blade; on each side is engraved the name of *Andrea Ferara;* the basket-guard and hilt are of steel, blued and partly gilt, and carved in open work, having on one side an equestrian figure in armour, and on the other a casque. On the upper part is a mailed figure, holding in his right hand a sword, and in his left a book. The pommel is embossed with scrolls, and the gripe is bound with steel and gilt wire. The guard is lined with buff leather and crimson velvet.

THE HAMPDEN SWORD IN THE COLLECTION OF HER MAJESTY THE QUEEN.

M & N Hanhart, Imp.

5. AN ANDREA FERARA, a straight sword, with steel one-edged blade, 2 feet 9½ inches long, 1¼ inch wide at top, with three flutings gilded; on each side is engraved in the centre fluting :—

× × II × × II × × II × ×
× × ANDRIA × FARARA × ×
× × II × × II × × II × ×

And marked also, in the upper part of the blade, with a sunk circle, wherein are letters conjoined.

The basket guard is of silver, in open work, and has on one side the initials **C. R.**, joined by the saltire of St. Andrew, and ensigned with a royal crown; on the other side is the initial letter **M.**, under a crown, enclosing a thistle; in each case placed on shield-like panels; fleurs-de-lis are also carved on the guard. The gripe is bound with strong corded wire. On the hilt is a plate mark, the black letter **f**, which, if a London mark, would stand for the year 1683, of Charles II., who died 1685.

6. A STRAIGHT SWORD, which belonged to the EMPEROR CHARLES VI., 1711–1740. The one-edged blade of steel, 2 feet 10 inches long, is damascened towards the upper part, and inscribed on one side in Roman capitals :—

QVI · GLADIO · FERIT · GLADIO · PERIT · ☾

And on the other side of the blade :—

CONSILIO · POLLET · C: VI: VIM · NATVRA · NEGAT ·

On this side is an ornament, on which is a crescent and star, and the hearts as seen on Charles I.'s sword; and on the other side are the same marks, and the letter **S.**

7. A SPANISH DAGGER, which formerly belonged to PHILIP II. of SPAIN. It is a *misericorde*, of which the blade, two-edged, is 18 inches long; the upper part has two arms for breaking an adversary's point. The cross-guard is straight, 12 inches long; the hand-guard, file-shaped, is solid, with turned-up edges, for further protection; on it is carved a deadly struggle of two knights on horseback, in Roman armour (of sixteenth century costume), with soldiers fighting in the distance; the scene is enclosed in an oval wreath of leaves, outside of which are trophies of armour; also on the turned-up edges there are bands of ribbon and leafage, continued on the cross-guard. The pommel has spiral flutings, and the gripe 4½ inches long, and which is octofoil in plan, has beaded lines in the hollows. On the upper part of the blade, which is saw-toothed on both sides, is a pounced ornament of small circles. Philip of Spain, born 1527, became King of Spain, at the abdication of his father, the Emperor Charles V., in 1555. He married, in 1554, Mary, Queen of England. He died in 1598.

This dagger, brought from the armoury of the Prince of Peace, was presented by General Doyle, in September, 1812.

Exhibited by the Gracious Permission of HER MAJESTY THE QUEEN.

Through the courtesy of the DEAN and CHAPTER of WESTMINSTER, the TWO NEXT ARTICLES were allowed to leave their resting-place, and for the first time in the case of the SWORD, except when required for State ceremonials:—

The SWORD of STATE of KING EDWARD III., said to have belonged to him, and carried before him at his Coronation, and which is still borne in procession at the Coronation of the Kings and Queens of England.

This ponderous weapon, which requires two hands to wield it, has a two-edged blade, 5 feet 4 inches long, and 3¼ inches wide next the hilt, with a slight channel along the centre, on each side. The handle, of wood, is 1 foot 11 inches long; the hilt, a straight plain bar of iron, is 24½ inches in length.

The SHIELD of STATE of KING EDWARD III. It is formed of a tough white wood, and is oblong in shape, the lower end being rounded, and in section it is slightly raised towards the centre. It appears to have been originally covered with leather, as small portions can still be seen beneath a copper edging, which once entirely surrounded the shield; and the iron rivets which fastened the straps on the inside, by which the shield was carried, still remain. The extreme length is 3 feet 1 inch; and the width is 2 feet.

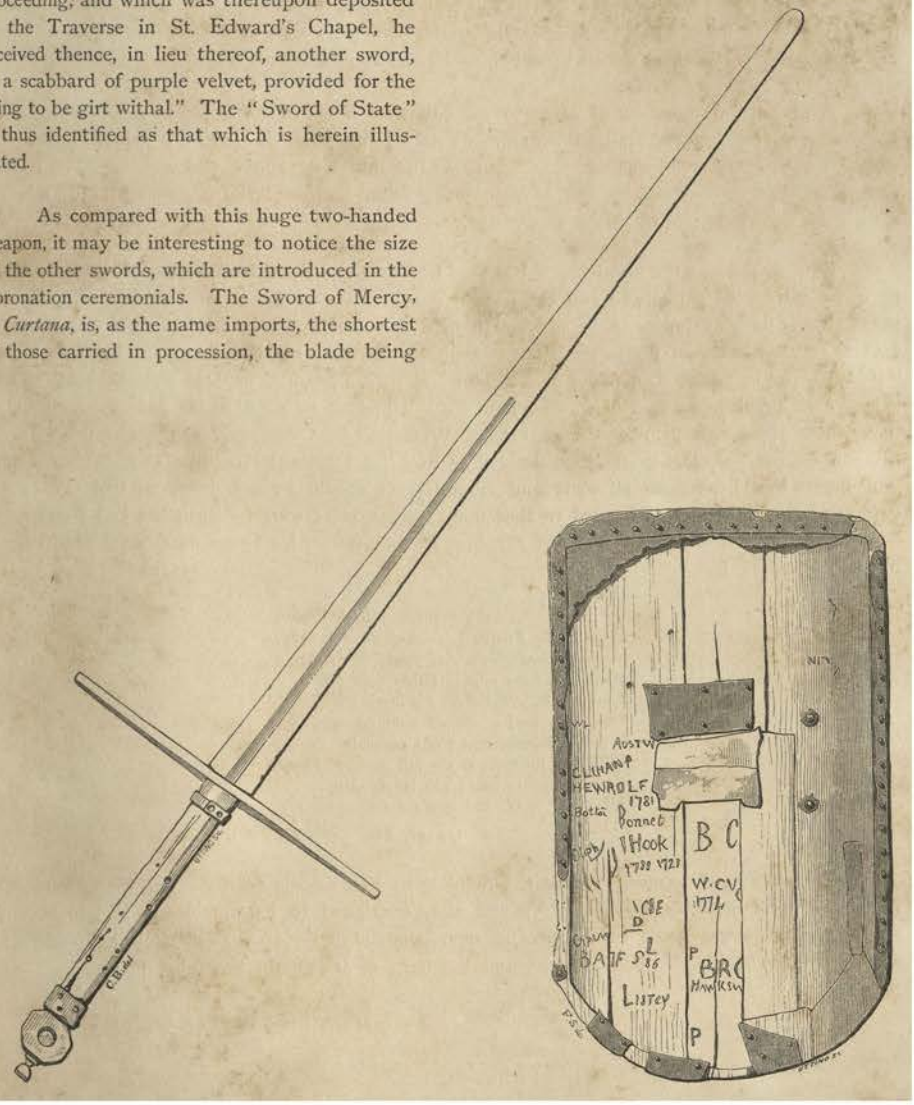
The sword and shield are kept in the Chapel of St. Edward the Confessor, and they usually rest on the tomb of the Princess Margaret, infant daughter of Edward IV.

Until the accession of Henry IV. it was customary to carry three swords at the Coronation of the Kings of England; these were always borne by nobles of high rank. Thus, at the Coronation of Edward II., Feb. 28, 1307–8, the pointless sword, called *Curtana*, or the "Sword of Mercy," was carried by Thomas Plantagenet, Earl of Lancaster (son of Edmund Crouch-back, the younger son of Henry III.); on one side of him, the second sword, that of "Justice to the Spirituality," was borne by Henry de Lacy, third and last Earl of Lincoln; and on the other side, the third sword, that of "Justice to the Temporality," by Guy de Beauchamp, second Earl of Warwick. At the Coronation of Henry IV., Oct. 13, 1399, Henry Percy, Earl of Northumberland, advanced the new claim of carrying, on the left side of the King, in the Coronation procession, a naked sword, called the "Lancaster Sword," being the same with which the latter had been girded when he landed at Ravenspur. In one of the Harleian MSS. we find an account of Richard III.'s Coronation, July 7, 1483, wherein we read,—"And then comyng th' Erl of Northumberland (Henry Percy, fourth Earl, K.G.), barynge the poyntles sword (*Curtana*), before the King naked. Th' Erl of Kent (Edmund Grey, so created by Edward IV., in 1465) bare the second sworde poynted on the right hand of the Kinge. The Lord Lovell (Francis Lovel, ninth Baron, K.G., the "Lovel" of SHAKSPEARE'S *Richard III.*) bare the iij sworde on the left hand of the King naked. Th' Erl of Surrey (Thomas Howard, K.G., son of "Jockey of Norfolk") bare the iiij sworde w^in the scabbard before the Kinge upright."

In the very full account published by Sandford, in 1687, at the royal command, of the Coronation of James II., April 23, 1685, we find that *Curtana* was borne by the Earl of Shrewsbury (Charles Talbot, twelfth Earl, first and only Duke, K.G.), between the second sword, carried by the Earl of Derby (William Stanley, ninth Earl); and the third sword, borne by the Earl of Pembroke

(Thomas Herbert, eighth Earl, K.G.); and on this occasion the "Sword of State" was carried by the Earl of Oxford (Aubrey de Vere, twentieth and last Earl, K.G.), who walked between the Lord High Constable and the Lord High Marshal. We then read that after the King had been invested with the spurs, "then the Earl of Oxford, returning to the officers of the Jewel-house the Sword of State, by him borne in the proceeding, and which was thereupon deposited in the Traverse in St. Edward's Chapel, he received thence, in lieu thereof, another sword, in a scabbard of purple velvet, provided for the King to be girt withal." The "Sword of State" is thus identified as that which is herein illustrated.

As compared with this huge two-handed weapon, it may be interesting to notice the size of the other swords, which are introduced in the Coronation ceremonials. The Sword of Mercy, or *Curtana*, is, as the name imports, the shortest of those carried in procession, the blade being



only 32 inches long; whilst in each of the Swords of Justice it is 40 inches; the latter being sharp-pointed, whilst *Curtana* is blunted. To each sword the handle, including pommel, is only 5¾ inches long; and the cross-hilt, of plain steel gilt, about 7½ inches in length.

At the Coronation of Richard II., July 16, 1377, the young King was invested with *Curtana*, which had been borne in the procession by his uncle, John of Gaunt, as Duke of Lancaster, K.G., the second sword having been carried by Edmund Mortimer, Earl of March (son-in-law of Lionel of Clarence), and the third sword by Thomas Beauchamp, Earl of Warwick, K.G.

It may not be here out of place to state that an endeavour was made to procure, for the Exhibition at Ironmongers' Hall, the armour of that "young Mars of Men," the heroic Black Prince, which is appended to his tomb in Canterbury Cathedral. The application was, however, refused, though with great courtesy, on the plea that the relics had never been suffered to be removed since they were first placed in the sanctuary.

Edward III. was the first King of England who assumed the title and arms of King of France; he quartered on his shield and seal the (*semée*) golden lilies of the latter kingdom, with his own three golden lions, claiming to do so, though in defiance of the Salic law, in right of his mother, Isabel, only daughter of Philip the Fair. Hitherto Edward had been content to style himself "Edward, par la Grace de Dieu, Roi d'Engleterre, Sire d'Irlande, et Duc d'Aquitaine;" and for this French province he had performed homage. The first occasion of his publicly asserting his new claim appears in a decree, dated from Westminster, October 7, 1337, wherein he styles himself, "Edwardus, Dei gratiâ Rex Angliæ et Franciæ, Dominus Hiberniæ, et Dux Aquitaniæ;" and directs that henceforth all writs and commissions should be made out in that style, "sub istis verbis." This assumption led to that long succession of wars between the two countries, of which the battle of Cressy was one of the first fruits, where "his spurs were won," then only in his fifteenth year, by—

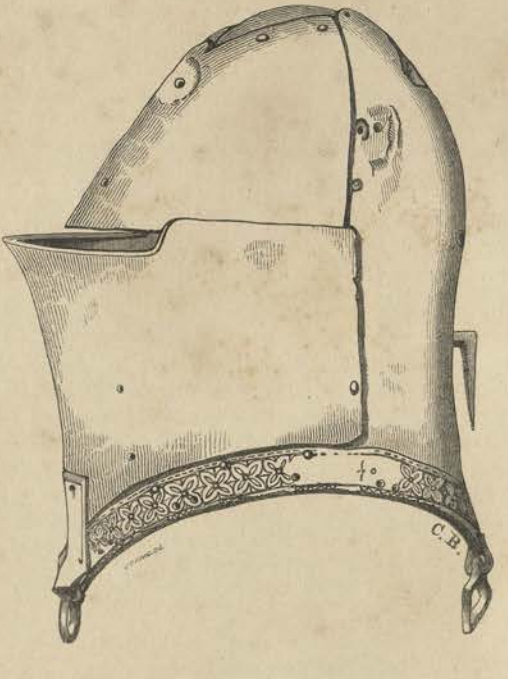
> "Edward the Black Prince,
> Who on the French ground play'd a tragedy,
> Making defeat on the full power of France;
> Whiles his most mighty father on a hill
> Stood smiling, to behold his lion's whelp
> Forage in blood of French nobility.
> O noble English, that could entertain
> With half their forces the full pride of France;
> And let another half stand laughing by,
> All out of work, and cold for action."
>
> SHAKSPEARE, *King Henry V.*, *Act* i, *Sc.* 2.

Charles VI., of France, reduced the number of fleurs-de-lis to three, and his example was immediately followed by our Henry V., and they continued to be thus borne as late as 1801, when the change was made to the present quarterings, the lions of England being placed first and fourth, the lion of Scotland second, and the harp of Ireland in the third quarter.

Exhibited by the DEAN AND CHAPTER OF WESTMINSTER.

The HELMET, SHIELD, and SADDLE used by KING HENRY V. at Agincourt. These interesting relics have been preserved in the Abbey Church of St. Peter, Westminster, since the funeral of the king, which took place A.D. 1422. They were suspended on a pillar behind the Confessor's Shrine, until they were sent to Ironmongers' Hall.

The HELMET is formed of one piece of metal at the back, and one piece below the sight, in two thicknesses, together quite $\frac{3}{8}$ of an inch. The latter extends from the left round to the right, where a small piece joins it to the back. The front of the crown is in one piece $\frac{1}{4}$ of an inch thick, a small piece forming the top. There are several holes for fastening the crest, and there are three holes over the sight.



King Henry V., born 1388, crowned 1413, died 1422. "Henry of Monmouth," so well known as the "Prince Hal" of SHAKSPEARE, succeeded his father, the "Bolingbroke" of history, in 1412. This "ever-living man of memory," gained his great achievement in 1415, October 25.—

"The field of Agincourt,
Fought on the day of Crispin Crispianus."

In this battle Henry engaged hand to hand with "John, Duke of Alençon," who struck the king two tremendous blows on the head with his battle-axe, to which encounter SHAKSPEARE makes his hero allude:—"When Alençon and myself were down together, I plucked this glove from his helm."—*Henry V., Act* iv., *Scene* 7. MICHAEL DRAYTON, contemporary with SHAKSPEARE, gives a graphic account of this strife, during which Henry was in great peril:—

"Upon the King Alanzon prest so sore,
That with a stroke (for he was wond'rous strong),
He cleft the crown that on his head he wore,
And tore his plume, that to his heels it hung:
Then with a second bruis'd his helm before,
That it his forehead pitifully wrung:
As some that saw it certainly had thought
The King therewith had to the ground been brought."
Battle of Agincourt.

The actual helmet which saved the king's life, and bears upon it the dints of war, was

that exhibited at Ironmongers' Hall, so that we of the present day are able to assert, in the words of SHAKSPEARE, that we beheld one of—

"The very casques
That did affright the air at Agincourt."

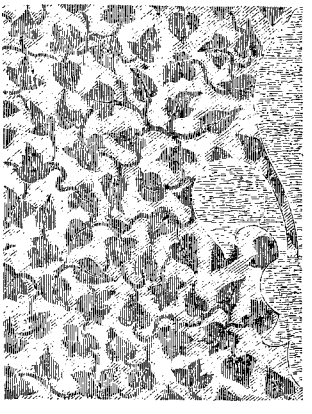
The heroic king's return to England was one triumphal procession from Dover to Eltham, where he "rested hym a season" (HALL), and when he "set on to London,"—

"Imagine him upon Blackheath,
Where that his lords desire him to have borne
His bruised helmet and his bended sword,
Before him through the city; he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal, and ostent,
Quite from himself to God."

Act v, *Chorus.*

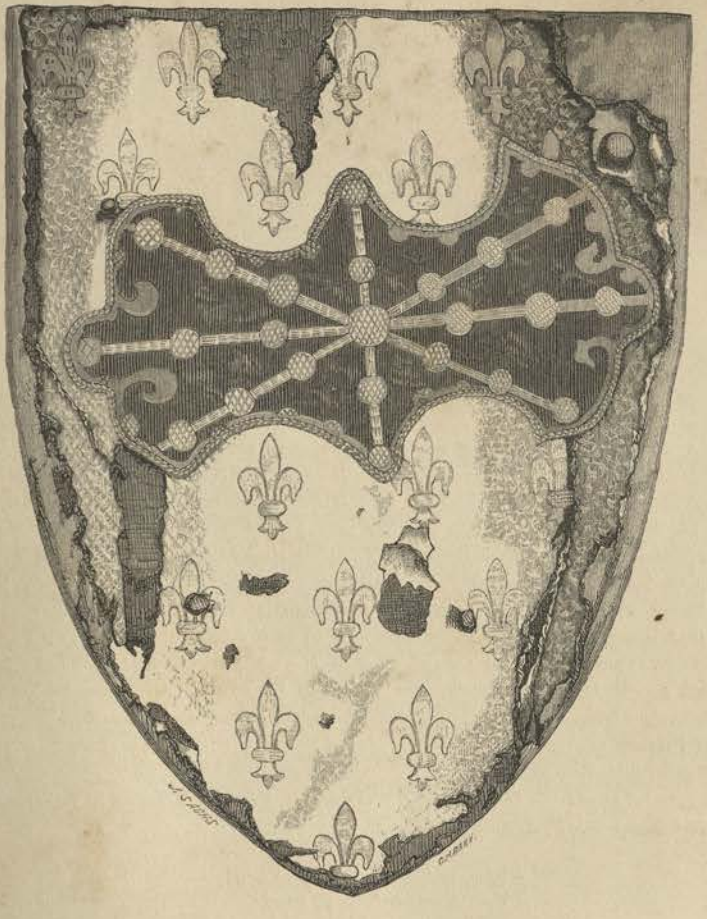
Henry, as generous as he was brave, tried to save Alençon from the fury of his followers, but in vain. The dints upon the king's helmet are exactly over the rivets which held the royal crown on the casque, thus proving the truth of DRAYTON'S description, whose facts may generally be depended upon, whatever may be thought of his poetry.

The SHIELD of the King is of the heater shape, 24½ inches long and 19 inches broad, slightly convex; it is made of smooth oak, and is covered on the convex side, or front, with a strong fibrous substance, which is overlaid with four thicknesses of coarse linen, the outermost of which has been painted over in colours, which have been blue and red. The concave, or inner side of the shield is still in a tolerable state of preservation. The wooden base is first inclosed in three layers of coarse linen, then succeeds a padding of hair felt, over which are two layers of strong linen, covered with silk, once of a rich blue colour, which is figured with a very small pattern of delicate ivy leaf, woven in the silk itself.—*See Illustration, full size.*



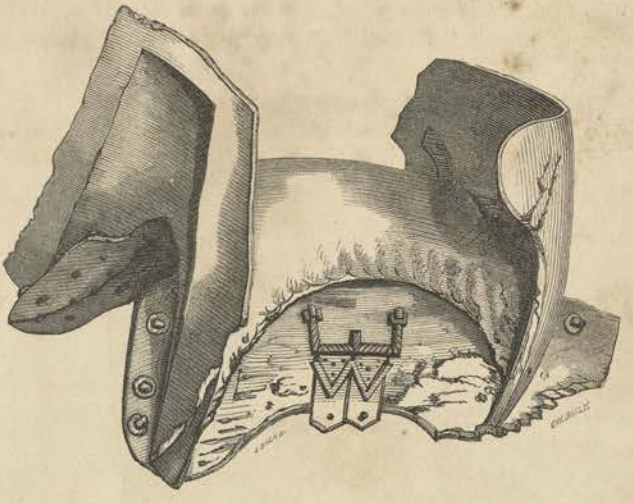
The whole of this silk covering is powdered with fleurs-de-lis, embroidered by the hand in yellow silk; thus representing the ancient arms of the kings of France, viz.:—Azure semée de luces Or, as borne by them until altered to three lilies by Charles VI., an example which was immediately followed by Henry V. A little above the centre of the shield, and affixed to the blue silk, is a ground of red velvet, on which are worked the arms of Navarre, viz.:—An Orle saltier and cross composed of chains Or, a charge, which somewhat resembles an escarbuncle. The chains are wrought in yellow silk in the same manner as the fleurs-de-lis. In all probability, from the remains of blue and red exactly in the proper quarters, the outside of this shield had the arms of France and England (as shown in Sandford and Dart), and the inside would seem to represent those of Henry IV.'s Queen, his second wife, Joan of Navarre, who quartered France

with Navarre; her father, Charles *le Mauvais*, King of Navarre, being son of Philip, Count of Evreux, who was grandson of Philip *le Hardi*. It does not appear why Henry V. should bear this shield, unless it had belonged to his father, since Joan of Navarre was only his step-mother, Mary de Bohun, his own mother, having died when he was but six years old. It is, however, worthy of a remark, that Henry was lineally descended from the second (as well as from the



eldest) son of Henry III., Edmund Plantagenet, surnamed *Crouch-back*, Earl of Lancaster, Leicester, and Derby, whose second wife was Blanche, daughter of Robert, Count of Artois, and widow of Henry of Champagne, King of Navarre, and their great grand-daughter, Blanche Plantagenet, married her cousin, John of Gaunt, and their son was Henry Bolingbroke. The Duke d'Alençon was married to Marie, eldest daughter of Joan of Navarre, by her first husband, John de Montfort, Duke of Brittany.

The SADDLE of HENRY V., now reduced to the saddle-tree, which is of oak, and still retains its padding of hay, covered with canvas. When DART'S *History of Westminster Abbey* was written, the saddle was in good preservation, since it is described as being covered with "blue velvet, powdered with fleurs-de-lis of gold;" these being the arms of France. He also mentions among the trophies of the king, then in the Abbey, "three rests for spears, and a large caparison-cloth, tolerably fresh, being quarterly of four." The saddle is 27 inches long, 15 inches wide in front, and 13 inches at the back.



In sad contrast to the jubilant array which had greeted the victor of Agincourt, in his way from Dover to his capital, was that long and mournful ceremony which began in France seven years later, when the body of the king, who died at Vincennes, August 31, 1422, was carried with "his image made of tanned hides, boiled and painted to the life, upon the coffin," by slow and painful stages, resting each night in some cathedral or church, and "whether riding, walking, or stopping, the office of the dead was said, without ceasing, both day and night," with all the pomp and ceremony befitting the occasion. Landed at Dover, the royal corpse rested the first night at Canterbury, and thence was brought by way of that Blackheath, where his people, now in sorrow, had once joyously thronged to see him living, to St. Paul's Cathedral on the 10th of November, and on the following day he was borne through streets hung with black, and illumined by countless torches, to his last resting-place, Westminster Abbey, where is a splendid shrine, raised over his remains by his widow, Catherine of France.

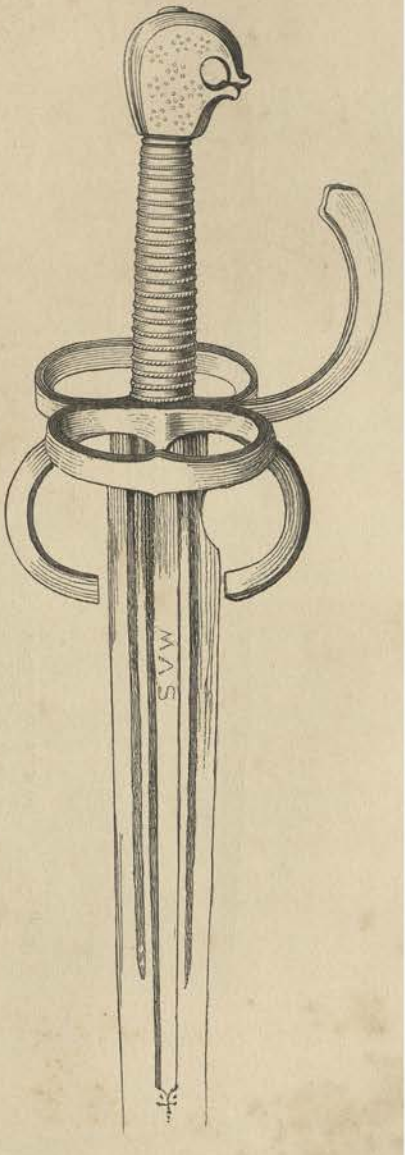
SHAKSPEARE opens his *First Part of King Henry VI.* with a scene in "*Westminster Abbey, corpse of King Henry the V. discovered lying in state,*" &c.,—

> "Henry is dead, and never shall revive:
> Upon a wooden coffin we attend."

Exhibited by the DEAN AND CHAPTER OF WESTMINSTER.

THE SWORD and DAGGER of JAMES IV., KING of SCOTS.

These relics were taken from the body of the King, after the battle of Flodden Field, fought September 9, 1513, by Thomas Howard, Earl of Surrey (afterwards second Duke of Norfolk), and, together with a gold ring set with a turquois stone, also found on King James, were presented to the College of Arms, in November, 1681, by Henry, sixth Duke of Norfolk, Earl Marshal.



The length of the hilt of the sword is 6½ inches, and of the blade, 3 feet; the hilt of the dagger is 5 inches long, and the blade, 13½ inches long. On one side of the sword blade is inscribed, *Maestre Domingo;* and on the reverse, in Lombardic capitals, *Espoir conforte le gveval* (General?)—Hope encourages the General.

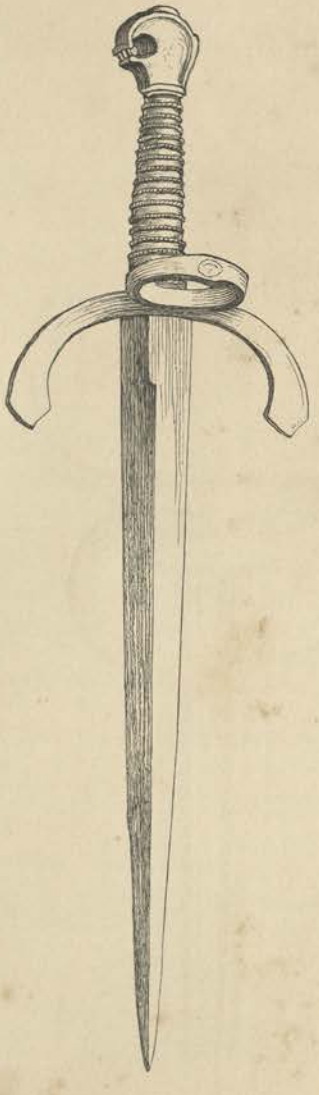
"Surrey" was the General of Henry VIII.'s forces at Flodden, having under him two of his gallant sons Thomas Howard, the Admiral of England (afterwards third Duke of Norfolk), and Sir Edmund Howard, who was Marshal of the English army. Surrey was the only son of John Howard, created Duke of Norfolk, by Richard III., June 28, 1483, on which day he himself was created Earl of Surrey. They were staunch adherents of the House of York, and held chief commands in Richard's army at Bosworth; Shakspeare alludes to them,—

> "John, Duke of Norfolk, Thomas, Earl of Surrey,
> Shall have the leading of this foot and horse."
>
> *King Richard III., Act* v, *Sc.* 4.

"Jockey of Norfolk" was killed by an arrow, and thus "lost his life, in his quarrel who gave him his honour, in Bosworth Field" (*Fuller*), and Surrey, of whom Sir John Beaumont, in his poem on *Bosworth Field,* declares—

> "Young Howard single with an army fights,"

was attainted, 1 Henry VII., and imprisoned, but restored three years afterwards to his title, and, in 1514, he was created, for his eminent services at Flodden, Duke of Norfolk, and "the King freely granted unto him that he and his posteritie (in token of that victorie) should bear for an increase of his



armes, in the midst of the bend of his ancient armes of the Howards, the halfe of the upper part of a red lyon, with an arrow shot in his mouth, in the lesser shield or escutcheon, compassed with a double red traile of gold."—GLOVER, *Somerset Herald.*

SIR WALTER SCOTT, in *Marmion*, alludes to the ring above mentioned, as the cause of the Scottish King's descent on England, so fatal to himself and people:—

> "For the fair Queen of France
> Sent him a Turquois ring and glove,
> And charged him as her knight and love,
> For her to break a lance."
>
> *Canto* v, *S.* 10.

The chivalrous monarch allowed the English to gain, unchecked, an important position, and was unable to retrieve the mistake:—

> "He saw the wreck his rashness wrought;
> Reckless of life, he desperate fought,
> And fell on Flodden plain:
> And well in death his trusty brand,
> Firm clenched within his manly hand,
> Beseemed the Monarch slain."

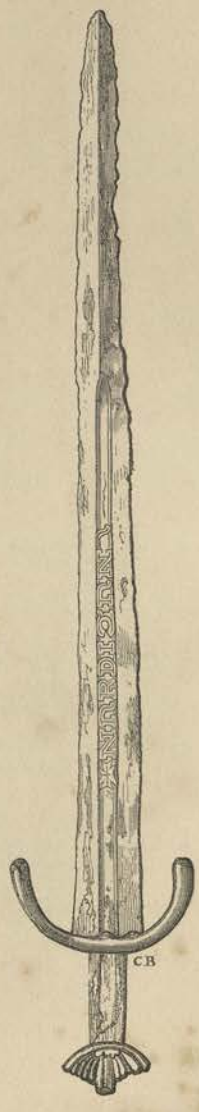
"There can be no doubt that King James fell in the battle of Flodden. It was objected to the English that they could never show the token of the iron belt, which, however, he was likely enough to have laid aside on the day of battle, as encumbering his personal exertions. They produce a better evidence, the monarch's sword and dagger, which are still preserved in the Heralds' College, in London."—Note by SIR WALTER SCOTT, in *Marmion.*

James IV. was born in 1472, and in 1503 married the Princess Margaret Tudor, eldest daughter of Henry VII. and Elizabeth of York; and his great grandson was James, sixth King of Scots, and first of England, of that name.

G. R. F.

Exhibited by the COLLEGE OF ARMS, LONDON.

A SWORD, found in the bed of the river Ouse, opposite to Cawood Castle, county York. At this place, one of the mansions belonging to the Archbishops of York, Cardinal Wolsey retired after his disgrace, and here he was arrested, for high treason, by the Earl of Northumberland.



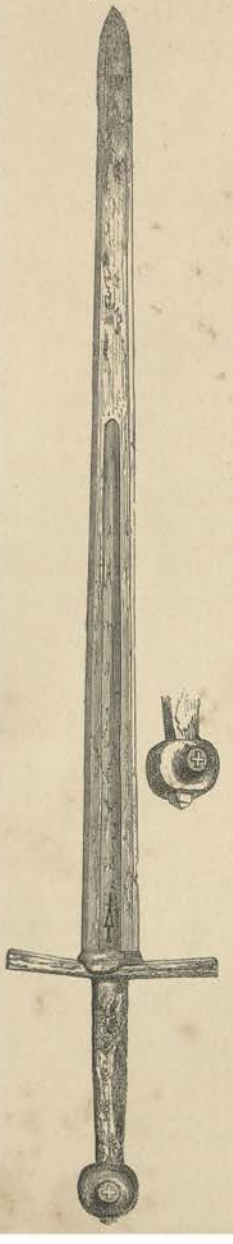
The blade, which is 2 feet 8 inches long, and $2\frac{3}{8}$ inches wide next the hilt, has two sharp edges, and a round point; there is also a square sunk channel, extending from the hilt more than half-way down each side in the centre of the blade; these channels are inscribed with indented letters of Roman as well as Uncial character, and one of the inscriptions appears to be ✠ NNRDIQNN Ƨ; the hilt is a bar of iron, somewhat angular in section, and has a slight projecting knob on the under side, and is very much curved towards the blade; it measures $6\frac{1}{4}$ inches across. The iron handle is flat, and very short, being only $3\frac{1}{8}$ inches long in the grip; it has been covered with oak wood, slight portions of which still remain; at the termination is a foliated pommel of a peculiar character; the entire length of the weapon is 3 feet $1\frac{1}{2}$ inch.

This fine sword is of the class which has been pronounced to be of Danish origin, swords of very similar character having, in many instances, been found in graves in Denmark; and one in particular, with a pommel much like that on the weapon under notice, but having a straight metal hilt, covered with interlaced ornamentation; it is figured in the *Archæological Journal*, Vol. VII, page 104. The monumental effigies of the early part of the thirteenth century, in England, supply several examples of similar swords, especially the following:—Robert *Courte-hose*, Duke of Normandy, who died 1134, eldest son of the Conqueror, whose effigy, carved in oak, is in Gloucester Cathedral; the effigy of a De L'Isle in Rampton Church, county Cambridge; and that of a knight in banded mail, in the Church of Newton-Solney, county Derby. In all of these instances the foliated pommel, the curved hilt, and the fluting in the centre of the blade, can be distinctly seen; and in the two first-mentioned effigies the hilts of the swords have also the small projecting knob, next the blade, as on the example under consideration.

In the Church of St. Bride, county Glamorgan, near Bridgend, is the figure of a knight, Sir John le Boteler, incised in a stone coffin-lid, holding a drawn sword, which has a similar pommel and curved hilt, but on the centre of the blade is a wavy line, instead of the flute.

C. B.

Exhibited by ABRAHAM KIRKMANN.



A LONG SWORD, of the thirteenth century, discovered in the mud of the river Thames, opposite the Temple Gardens. The blade, which is double-edged, has a broad shallow flute down the centre of each side, and is 3 feet 3½ inches long, and at the hilt 2⅜ inches wide. The handle, 7¾ inches long, is a flat bar, 1¼ inch wide next the hilt, and $\frac{5}{16}$ths of an inch thick; the upper end passes through the pommel, which partakes slightly of an oval form, with deeply-hollowed edges to the back and front; in the centre of the pommel on each side is a small Greek cross, and on one side of the blade a dagger, or short sword, is let into the iron, consisting of gold or some other bright yellow metal; this is probably the armourer's mark. The hilt is a square bar of iron, very slightly bent towards the blade, and is 8½ inches long, and somewhat enlarged at the extremities; the grip on the handle has been of oak, some remains of which exist on the iron, and on the blade are some portions of the leather scabbard. This sword is fully as long, 4 feet 2 inches in all, as those belonging to the effigies of the knights in the Temple Church, or as that on the side of Edward the Black Prince, in Canterbury Cathedral, which it much resembles, in the round form of the pommel, with the hollows on its edges; in the slight bending of the hilt; in the form of the handle, which tapers from the hilt towards the pommel, and, passing through the same, ends in a small projecting square knob.

In all these respects this sword resembles many of those seen on the monumental effigies of the knights of the thirteenth and fourteenth centuries, the pommels of which are variously ornamented; thus, that of the Black Prince has a lion's head in the centre; that of Sir Roger de Kerdestone, in Reepham Church, Norfolk, which is hexagonal, has a rose; that of Sir John Blanchfront, at Alvechurch, county Worcester, which is circular, has the deep hollow on the edges; and the sword on the latten figure of Richard Beauchamp, fifth Earl of Warwick, who died in 1439, placed on his magnificent tomb in the Lady Chapel, St. Mary's, Warwick, has the same form of pommel, within which are the ancient badges of the family,—

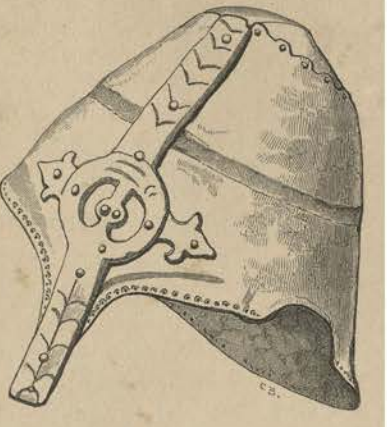
"The rampant bear chain'd to the ragged staff."

This last effigy was not finished until the year 1465.

C. B.

Exhibited by JOHN WALKER BAILY, *Member.*

A CONICAL HELMET, of iron, with a nasal guard, riveted on to the front of the cap, so as to strengthen it, and which is extended over the forehead into a circle, having a trefoil point on each side by way of ornament.



This is a very early specimen, and is probably unique. About half-way up the cap is a shallow channel, and round the lower edge is a number of small holes, by which the internal lining and padding would be attached. Such defences for the head were used by our Saxon ancestors, as well as by their Norman successors, down to the middle of the twelfth century, to which period we may refer this example.

Similar helmets are to be seen in the Bayeux tapestry; the war-casque of Duke William, in particular, has the projecting nasal.

A SUIT of INTERLACED CHAIN-MAIL. This interesting example consists of a long hauberk with sleeves, and a hood, or *coif-de-mailles*, to cover the head, wrought in one entire piece; the ends of the sleeves are sufficiently long to form a covering for the backs of the hands. Chausses to protect the legs and feet, with long pointed toes, accompany the hauberk. The whole is composed of links $\frac{5}{8}$ of an inch in diameter, each of which is made up of a round iron wire, a full $\frac{1}{16}$ of an inch thick, bent into a circle, the joints being butted up close together, not riveted, and the whole is interlaced.

This suit, which is of large size, very closely corresponds with the armour shown on the brass monument of Sir John D'Abernon the Elder, circa A.D. 1277, 6° Edward I., in the chancel of Stoke D'Abernon Church, Surrey; on that of Sir Roger de Trumpington, circa A.D. 1289, 18° Edward I., in Trumpington Church, county Cambridge; and on that of Sir Robert de Septvans, circa A.D. 1306, 35° Edward I., in Chartham Church, Kent. These brasses, as well as many effigies executed in stone and wood of the same period, and even of earlier date, show the hood of mail as forming a part of the hauberk itself, and at the period to which Mr. Eastwood's suit may be assigned, viz., from about A.D. 1230 to 1260, it probably was so made, as the effigy of Robert de Ros, in the Temple Church, and the brass of Sir Robert de Septvans seem to imply; as in these instances the hoods are thrown off from the heads of the knights, and rest on their shoulders. The *coif-de-mailles*, or *camail*, was sometimes separated from the hauberk, as distinctly shown by the effigy of Robert de Vere, third Earl of Oxford (who died A.D. 1221), in the church of Hatfield Broad-Oak, Essex; and by the brass of Sir Robert de Bures, circa A.D. 1302, in the church of Acton, in Suffolk; in these examples the strap, which supports the shield of the knight, passes *over* his shoulder, and *under* the camail which protects his neck.

The specimen under review may be considered of earlier date than those with which it is compared, from the circumstance of the great length of the hauberk, and from the covering for the hands being formed of *mailles* without fingers; in both these respects the specimen agrees with the effigies of some of the knights in the Temple Church, which are probably the earliest of the kind now remaining in England.

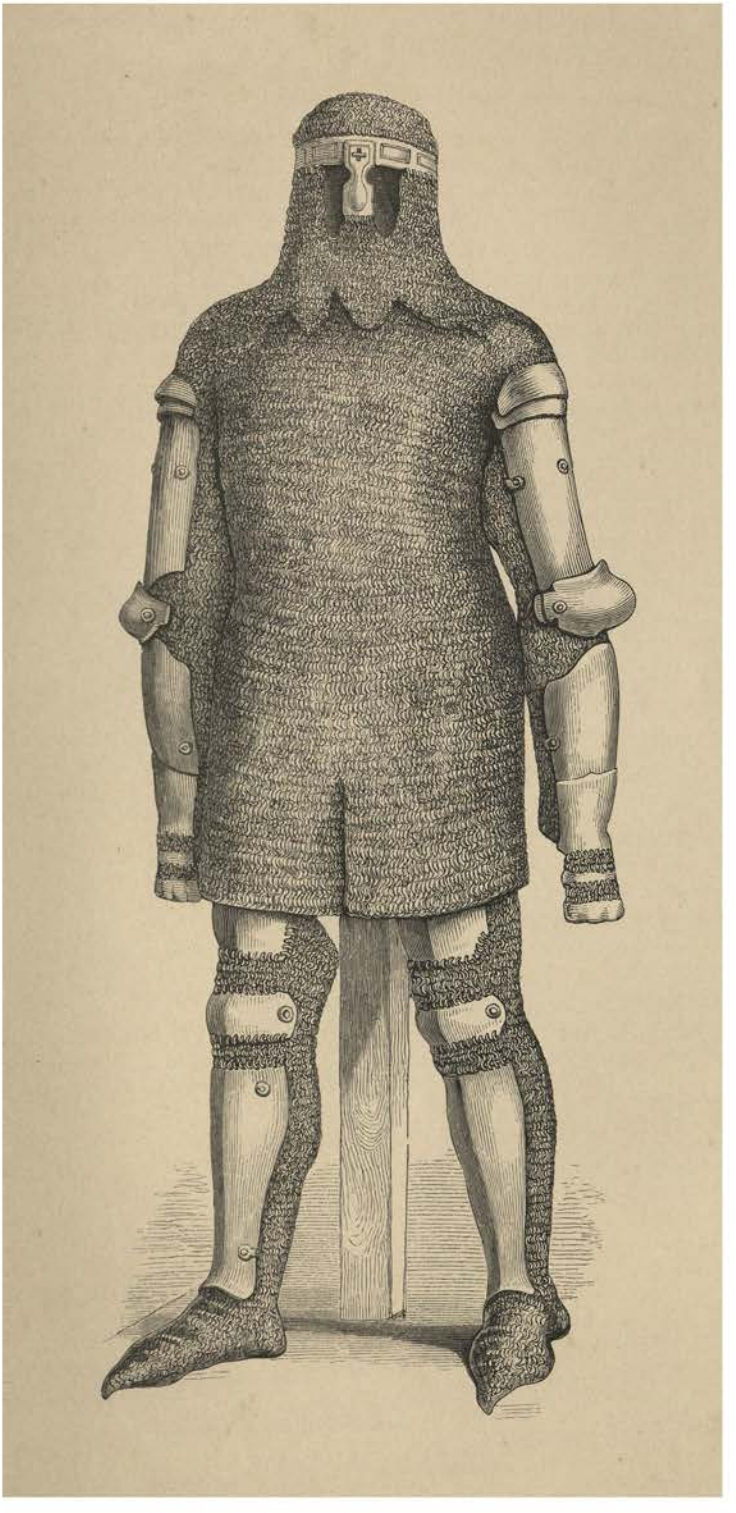
From the commencement of the reign of Richard I. to the end of that of Edward I. the chain-mail was covered with a long sur-coat, made probably of thin linen, and which garment seems to be copied from the Saracens, among whom it was a great protection against the sun in so sultry a climate as Palestine. During the reigns of Henry III. and Edward I. the arms of the knights were emblazoned on their linen surcoats.

C. B.

A SUIT of ARMOUR, formed of interlaced CHAIN-MAILLES, with additions of PLATES of STEEL. This example belongs to the early part of the fourteenth century, circa A.D. 1300 to A.D. 1330.

The hauberk, so far as the covering of the body is concerned, is entirely composed of iron links, of the same size and description as those in the last example, interlaced together. The covering of the head is a hood of mail detached from the hauberk, with an iron ring 2½ inches wide, worked with slightly raised square panels, round the temples; from this ring hangs a full and ample *camail*, the lower edge of which is finished in zig-zag points, which rest just above the shoulders, the hood having an opening for the face in the front, with a moveable plate, or *nasal*, linked on to the *mailles* next the chin, and which can be closed or lowered at the pleasure of the wearer; this plate, which, when up, forms an additional protection to the face, is fastened by means of a small staple in the plate ring, and secured by a pin. In England no monumental effigy has yet been discovered which shows us such a guard as this; there is, however, in the Cottonian Library a manuscript paraphrase of the *Four Gospels*, said to be of Danish execution, in which is an illumination, the subject being the Murder of the Innocents, where we see the chain-mail on the chin hung up to the nasal guard of the conical skull-cap; and in the monumental figure of Sir Ulrich Landschaden, Knight, who died A.D. 1369, and was buried in the church of Neckarsteinach, near Heidelberg, we have a nasal plate and camail, which agree in all respects with Mr. Eastwood's example. The arms of the suit under notice have rere-braces of plate on the *mailles*, reaching from the shoulders to the elbows, and from the elbows to the wrists. There are also *epaulières* to cover the shoulders, and *coudes* to the elbows. The gauntlets are formed without fingers, partly of links, and partly of plates, the former of which cover the knuckles; to the legs the *cuisses*, *greaves*, and *genouillères*, or knee-caps, are all of plate; whilst the feet are covered with the interlaced *mailles*.

The brass of a Fitz-Ralph, in St. John's Church, Pebmarsh, in Essex, circa A.D. 1320, corresponds to a great extent with this suit of armour. Fitz-Ralph, however, wears sollerets on the insteps, formed of overlapping plates, and on his head a hood of mail without any circlet; and the portions of plate are generally of a more ornamented character in the brass specimen than are the corresponding parts in the real example.



The costume of the knight underwent an entire change during the reign of Edward II. from that in the time of his predecessors. We have already seen that plates of steel were now added to the *chain-mailles* to a very considerable extent, and Mr. Eastwood's real example affords a valuable illustration of the armour of this date. It was not only in the armour, but also in the outer covering, that a new fashion prevailed. The sepulchral monuments of the period clearly explain this change, and the following brasses may be cited :—That of Sir John de Creke, circa A.D. 1325, in the church of Westley Waterless, in Cambridgeshire; that of Sir John D'Abernon the Younger, circa A.D. 1327, in the church of Stoke D'Abernon, in Surrey; and that of John de Northwode, in Minster Church, in the Isle of Sheppey. To these may be added the stone effigy of Prince John of Eltham, Earl of Cornwall, who died in 1334; and that of John de Ifield, circa 1317, in Ifield Church, Sussex. These and many others show several garments in place of the linen sur-coat of the thirteenth century; first we see the *haketon*, which was worn under the hauberk; and over the latter a garment with an escalloped edge, and which was probably made of leather, *cuir-bouilli*, with its fringed border; this, we learn from the "Roll of Caerlaverock," A.D. 1300, was sometimes of silk :—

"Meinté riche gambeson guarni de soie."

Over all was the *cyclas*, which, like the sur-coat of the time of Edward I., was emblazoned with the coat-armour of the knight; this latter garment was laced up the sides, and cut short in front, but at the back it hung somewhat below the knees. The great satirist of the fourteenth century, CHAUCER, thus describes the armour of a knight :—

"He did on next his white lere,
Of cloth of lake full fine and clere,
A breche and eke a sherte.
And next his sherte an *haketon*,
And ovir that an *habergeon*
For percing of his herte;

And ovir that a fine *hauberke*
Was all ywrought of Jewis werke,
Full strong it was of plate.
And ovir that his cote-*armure*,
As white as is the lily-floure,
In which he would debate.

His shelde was all of gold so redde,
And thereon was a borés hedde,
A carbuncle beside.
* * * * * *

His *jambeux* were of *cure-buly*,
His swordis shethe of ivory;
His helm of *laton* bright;
His sadell was of ruell bone,
His bridle as the sunne yshone,
Or as the moone ylight.

His spere was of the fine cypres,
That bodeth warre, and nothing pece,
The hedde full sharpe iground."

Rhime of Syr Thopas.

The slight difference in the above description from the monuments of the fourteenth century, namely, the hauberk of plate over the habergeon, may be accounted for if we bear in mind that Chaucer wrote in the time of Richard II., when plate-armour had become more fully established, and when "a pair of plates," a breast-plate and back-plate, were worn *over* the habergeon of mail, and *beneath* the quilted or *gambased* sur-coat, or *jupon*, giving to the figure of the knight the protuberant form of a pigeon's breast, as is clearly to be understood from the *laiton* figure of Edward the Black Prince in Canterbury Cathedral; and as shown on an effigy in Ash Church, Kent, said to represent Sir John Laverick, the body of which is covered with narrow laminæ of plate, as seen through the side lacings of the sur-coat.

It is stated that these two suits of chain-mail armour, together with another hood of mail, and portions of a third suit, were discovered enclosing the bones of the knights who had been buried in their armour, in a church in Oxfordshire, by some workmen who, by accident, broke into a vault during repairs; and that, at the time, one suit was sold for old iron to the village smith, who disposed of it to a gentleman residing in Sussex, who possesses a well-known collection of antiquities. If this account of finding the suits is correct, it may be regarded as a solitary instance; there exist many reasons for disguising the truth in such discoveries, and although during the middle ages it was without doubt the usual practice to bury the deceased in the clothes he wore during life-time, as proved by the appearance of the remains of King John, at Worcester Cathedral, and in very many other instances where the tombs have been opened, we have no other *proof* of knights being found interred in their armour, the great cost of which, at a time when it was bequeathed from father to son, and left as a valuable legacy, will account for such a custom not being followed. With one of these suits of armour was found a portion of a strong leather garment, in form like the front of a modern waistcoat, and which is still in the exhibitor's possession; it is in two thicknesses, held together with leather thongs, and is pierced full of holes about half-an-inch apart: it appears to have been laced up the front. This was probably the *Wambais*, a covering for the body, worn under the hauberk, or iron shirt, to protect the body of the knight from the friction of the armour, as well as against bruises from the stroke of a sword, thrust of a lance, or blow of a mace. It may be as well to state that the interlacing of the *mailles* is formed by four of the links passing through a fifth.

The portions which are formed of plates are laid over the ring *mailles*, and partly attached by the same; but the rere-braces and the greaves have also leather straps round the arms and legs.

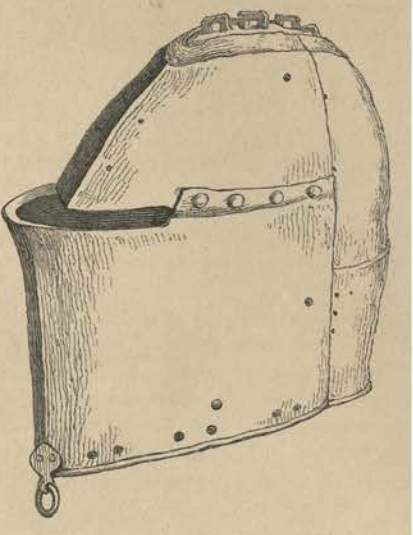
C. B.

Exhibited by GEORGE EASTWOOD.

The THREE next specimens of HELMETS are preserved in Cobham Church, Kent, and were lent by the Lay Rector, Thomas Wells, Esq. The ancient family of Cobham has given birth to many distinguished knights and barons, from the time of King John to that of Henry VI.

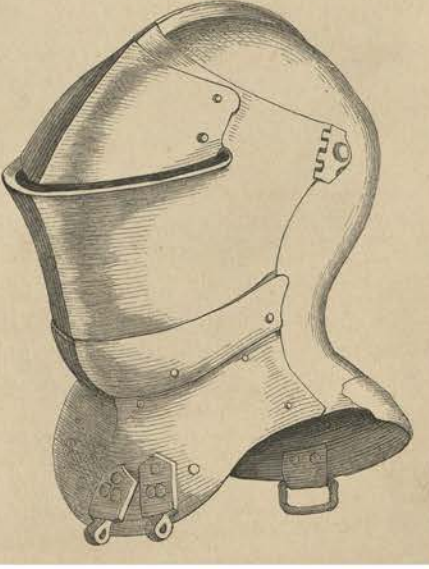
1. A HELMET of the casque kind, and somewhat similar to that of King Henry V.,

and of the same date. It is formed of five pieces of iron, the top plate is pierced with eight holes, and has four strong staples, placed, no doubt, for fixing the crest. The front portion, at the sight, is $\frac{3}{8}$ of an inch in thickness, of a single plate in the upper part, and has a ring at the lower part for the purpose of attaching it to the breast-plate. Like the king's helmet, this example has a hook behind, which it may be presumed was for hanging it upon a wall. In these two helmets there is not the usual breathing-place, but around the lower edge of the front are six pairs of holes, and several others in various parts of the helmets.



In this specimen there are traces of gilding, but too faint to afford an idea of the original pattern. This helmet was evidently intended to be placed over the bascinet. The weight is 12lbs. 14oz.

2. A HELMET, like that on the effigy in Arundel Church of John Fitzalan, thirteenth Earl of Arundel, who died A.D. 1434, consisting of a head-piece beautifully formed in one plate, with ribbed crest round the head from front to back. Attached to the front is a moveable



beaver, formed in three thicknesses, and contrived to shift on pivots, so as to pass the helmet more readily over the head of the knight; and this beaver can be detached at pleasure.

In front of the gorget are three large holes, the centre one, from its elongated form, was certainly intended for a fastening strap to connect it with the breast-plate. At the back is a large square staple for the purpose of affixing to the back-plate. The weight of the head-piece is 19lbs. of which the beaver weighs 6lbs. 7oz. One illustration shows the helmet with the beaver detached.

3. A HELMET, circa A.D. 1490, somewhat resembling the last example, but smaller, with ridge. The lower part is made to open by means of hinges near the ears; these are fastened by a pivot at the chin, and by a screw at the back of the neck when on the head of the knight. The crown-piece is in a single plate with a double thickness in front, the lower portion being the two opening wings. A beaver, which can be removed at pleasure, belongs to this specimen. On the top of this helmet is placed the ancient crest of the Cobhams, viz., a Soldan's head, bearded and wreathed, as worn on their knightly effigies in the churches at Cobham, in Kent, and Lingfield, in Surrey. This crest, carved in wood, was probably affixed when the casque was hung up in the church, after the practice of the time. The entire weight of the helmet is 18lbs. In the will of Joan, Lady Cobham, dated 13th of August, 1369, 43 Edward III., she mentions "one green bed embroidered with a Soldan, with the arms of my lord;" she was the widow of Sir Reginald de Cobham, K.G., first Lord Cobham, of Sterborough, one of the principal leaders of King Edward's army at Cressy and Poictiers. His effigy (he died A.D. 1361) is in Lingfield Church, with the Soldan crest.

These three helmets, with that of "the fifth Harry," serve admirably to explain the system of arming knights, who required the aid of the armourer before their entering the lists of a tournament, or engaging in the more perilous encounter of battle. SHAKSPEARE gives a graphic illustration, in describing a scene, the night before the battle of Agincourt:—

> "From the tents,
> The armourers, accomplishing the knights,
> With busy hammers closing rivets up,
> Give dreadful note of preparation."
>
> *King Henry V., Act* iv.

Exhibited by THOMAS WELLS.

SIR WILLIAM WALWORTH'S DAGGER. On the box wherein this weapon is usually kept is the following inscription—"With this dagger Sir Wm. Walworth, Lord Mayor of London, Citizen and Fishmonger, slew the rebel Watt Tyler, in Smithfield, Reign, Rich. 2nd, Anno Domini 1381." This dagger, however, is of a much later date.

HUME'S account of the death of Wat Tyler, in Smithfield, is very short:—"He there behaved himself in such a manner that Walworth, the Mayor of London, not able to bear his insolence, drew his sword, and struck him so violent a blow as brought him to the ground, where he was instantly dispatched by others of the king's attendants." In his admirable *History of the Conquest of England by the Normans*, THIERRY has been more explicit—"The Mayor of London, William Walworth, was then at the King's side; and whether it was that he took the gesture of Wat Tyler for a menace, or that he could not resist a violent impulse of anger against him, he struck him on the head with his mace, and knocked him off his horse. The people of the king's train surrounded him, in order to conceal for a moment what was passing from the view of the insurgents; and an esquire of Norman birth, named Philipot, dismounted from his horse, and killed the tiler at one stroke, by plunging his sword into his breast."

GWILLIM, in his *Display of Heraldry*, gives an account of this Philipot, and his coat of arms, which is worth notice:—"The field is gules, a cross between four swords argent, the pummels and hilts or. This coat was given to Sir John Philipot, Knight, sometime Lord Mayor of London (and used with his ancient arms, which are, sable, a bend ermine) for a coat of augmentation; for this Sir John Philipot, at his own charges, set forth a fleet of ships in the year 1378, and scoured the seas, at that time so sorely infested with pirates, that the merchant ships could not traffick in safety. MASTER CAMDEN, in his *Brittannia*, sets forth that he, like a good patriot of his country, surprised John Mercer, a Scottish rover, and all the rabble of his adherents, besides fifteen sail of Spanish ships, richly freighted with merchandize, which they had taken as prize, whereof he made no other use but to give supply to his sovereign, for he maintained one thousand men in the king's wars in France, and performed many pious and laudable works in his life time, and ordained many more by his last will extant in the Registers of the *Hoysting*, London. King Richard II. rewarded his good service with a grant of forty pounds of yearly revenue of land escheated to the crown, yet in the possession of Sir John Philipot, his next heir in *Philpot Lane*, in London; and made him Knight, in *Smithfield*, when he rewarded Sir William Walworth, Mayor of London, with that order, at the same time, when he vanquished that arch rebel of Kent, Wat Tyler."

After describing some of this worthy knight's descendants, GWILLIM continues—"I have seen some evidences which do persuade me to believe that the lands now belonging to Sir John Philipot, the chief of this house at *Stepney*, nigh London, came to his ancestors by marriage with the sister of Thomas Becket, Arch-bishop of Canterbury."

Mr. Isaac D'Israeli states that Walworth had a private, as well as a political, grudge against Wat Tyler, who had burnt some houses belonging to him at Southwark. The memory of this injury probably added weight to the blow of the worthy Fishmonger's mace.

Exhibited by the WORSHIPFUL COMPANY OF FISHMONGERS.

A SHORT SWORD, or anelace, two-edged blade, 17 inches long, 3 inches wide, tapering to the point; it has broad shallow flutings. One side is engraved with nude male and female figures, the former winged, and having an inscription,—

VIRTV · CONDVCE ·

The other side has nude figures on horseback, and the inscription,—

GENTIL · HOR · ADALTO ⌣

On the blade is an armourer's mark, a bugle-horn stringed. The steel hilt, 5¼ inches long, curves towards the blade. The handle is of horn with several circles sunk through the thickness, and filled in with minute perforations in silver. Round the edges of the handle is inscribed,—

NECEXSITVDO + HOMINES + TIMIDOS + FORTES + FACIT

"Necessity renders even fearful men brave."

AN ANELACE, with two-edged blade, 3½ inches wide, 14 inches long, tapering to point, the blade has three series of flutings on each side, next the hilt there are four in width, three in the middle, and two in the last division; the two upper series being damascened in scrolls and guilloche, with figures of boys, the guilloche is knotted on the edges of the dagger. The steel hilt, which curves much towards the blade, is 6 inches across, and is also engraved. The ivory handle, perforated like that of the former anelace, has lost the silver circles, as well as the banding round the edges, but the brass end remains. The armourer's mark on the blade is a crescent. Both these anelaces may be ascribed to the end of the sixteenth century, and as Italian workmanship.

Exhibited by EDMUND WATERTON, F.S.A.

A DAGGER, said to have belonged to JOHN GRAHAM, of Claverhouse, Viscount Dundee.

The handle and sheath are of iron, richly wrought in relief; on the back of the sheath is the date, 1671, and the letters $\frac{VLM}{GZ}$, with the combination of a square and an axe.

CLAVERHOUSE, whose character is so well drawn by SIR WALTER SCOTT, in *Old Mortality*, was one of the Graham family, of whom he speaks as "having claim to three of the most remarkable characters in the Scottish annals. Sir John the Græme, the faithful and undaunted partaker of the labours and patriotic warfare of Wallace, fell in the unfortunate field of Falkirk, in 1298. The celebrated Marquis of Montrose, in whom De Retz saw realized his abstract ideal of the heroes of antiquity, was the second of these worthies; and, notwithstanding the severity of his temper, and the rigour with which he executed the oppressive mandates of the princes whom he served, I do not hesitate to name, as the third, John Grahame, of Claverhouse, Viscount of Dundee, whose heroic death, in the arms of victory, may be allowed to cancel the memory of his cruelty to the non-conformists during the reigns of Charles II. and James II."—*Note* to *The Lady of the Lake.* A fourth worthy of this family may be named in the person of Sir Thomas Graham, the late Lord Lynedoch, the hero of Barossa.

Sir William Graham, of Kincardine, by his second wife, the Princess Mary Stuart, daughter of Robert III., King of Scots, had two sons, of whom the younger, William, was ancestor of Lord Lynedoch, and the elder, Sir Robert Graham, of Fintry, was ancestor of the gallant Dundee, who was eldest son of Sir William Graham, of Claverhouse, by his wife, the Lady Jane Carnegie, daughter of John, first Earl of Northesk. John Graham was created Viscount Dundee and Lord Graham of Claverhouse, Nov. 12, 1688, and was mortally wounded at Killiecrankie, 1689, after having defeated the troops of King William III. By his wife, Jean, daughter of William, Lord Cochrane, he had a son, James, second Viscount Dundee, who died an infant, in 1689.

"Claverhouse's sword (a straight cut-and-thrust blade) is in the possession of Lord Woodhouselee. At Pennycuick House is preserved the buff-coat, which he wore at the battle of Killiecrankie."—SIR WALTER SCOTT, 1833.

Exhibited by CHARLES REED, F.S.A.

A STEEL MACE, of the time of Henry VIII., A.D. 1509–1547. It has seven cusped blades, an octangular shaft, with the alternate faces engraved, and a round handle embossed with vines and grapes.

A MASSIVE IRON BURGONET, weighing 16lbs. It has some round holes for breathing, but no sights in the visor, the wearer, consequently, would be in darkness. The helmet itself is two-fold; the outer surface being formed of thick iron scales, riveted to the inner lining. At the back is a curved comb, or crest. This is supposed to have been an instrument of torture, and was probably brought from Florence. Date, circa A.D. 1550.

AN ITALIAN RAPIER, probably of Milanese workmanship; date about the end of the seventeenth century. The blade is double-edged, fluted, and perforated in the "*forte*." The hilt, of dark-coloured steel, is very richly ornamented with designs in relief, wrought out of the solid. The front of the shell represents a skirmish of cavalry with pistols, a walled city is shown in the back-ground; the figures of the men and horses are in *alto-relievo*. A similar subject occupies the inside of the shell, but the figures here are in *basso-relievo*. The pommel is ornamented like the front of the shell, and the bow and other parts of the guard are formed of foliage, with figures of nymphs and fauns. The *gripe* is covered with steel and copper bullion.

A PERSIAN SABRE, with heavy blade, very finely watered. An inscription, inlaid in gold,

states that it was made in the city of Ispahan, with the date, answering to A.D. 1690. The mouth-piece of the scabbard is embroidered with coloured silks and gold thread, and has the peculiarity of containing a place for a small knife. The hilt and chape of the scabbard are of russet steel, hatched and overlaid with gold, representing trees and oriental buildings.

Exhibited by W. J. BERNHARD SMITH.

A SERIES of MODELS of ARMOUR, varying from 15 to 17 inches in height, made for a tournament held in honour of the Emperor Maximilian II., 1564–1576, who was created a Knight of the Garter by Queen Elizabeth :—

1. A knight's tilting suit complete, about the time of Edward IV.; the helmet has six small round holes on each side.—2. A knight's tilting suit, Edward IV., of plain plate armour, the breast-plates armed with spikes; the helmet has three long narrow slits on each side.—3. A knight's full suit of plate armour, time of Henry VII.; the helmet is pierced in front of the vizor with small holes.—4. A knight's full suit of black armour, Henry VII., with barred helmet.—5. A knight's full suit of fluted armour, Henry VII.; the helmet pierced in front with numerous small holes, placed in two rows.—6. A knight's suit; the helmet has in front numerous narrow slits, in two rows.—7. A knight's suit of black armour, the lower part of the helmet pierced with three rows of small round holes; the cuisses have horizontal flutings.—8. A full suit of fluted plate armour of a man-at-arms, of the date of Henry VII.; the helmet is close, with wings.—9. A suit for a foot-soldier or pikeman, with morion, buff leggings and gloves; date of Queen Elizabeth, 1558–1603.

A MISERICORDE, or dagger, of the time of Henry VIII. The three-sided blade, ending in a sharp point, is 15¼ inches long, the handle is 5 inches long, and the guard is 3½ inches across. The peculiar feature in this weapon is, that one side of the blade, about half-way down, is divided by lines, within which is a series of numerals, viz., 1, 3, 5, 9, 12, 14, 16, 20, 30, 40, 50, 60, 90, 100, 120. These divisions are not equal; the other sides of the blade are quite plain. Mr. Willett has another dagger, very like this, but smaller, the whole length being only 15 inches, and the blade marked with the same numerals. These blades much resemble steel-yards, and the numerals upon them may be intended to indicate the degree of strength necessary to drive such a weapon into a substance.

A HAND-GUN, or REVOLVER, end of seventeenth century. The wooden stock is a modern restoration. The gun, of which the barrel is 8 inches long, is of brass, as well as the chamber, 3 inches long and 2 inches in diameter, and is made to contain six charges. The construction, though rude, is said to have furnished Colonel Colt with the notion, from which he made his revolvers and a colossal fortune.

Since the commencement of this Catalogue, the exhibitor has assumed, by royal licence, the surname of Willett, in lieu of Catt.

Exhibited by HENRY WILLETT.

FOUR SPURS, discovered in digging for a foundation for the new gasometer, at the City Gas Works, Whitefriars, in 1860, and which, with other articles of ancient date, were collected and preserved by the inspector, Mr. Thomas Point. One spur has a floriated rowel of eight points, 1½ inch in diameter, and has a portion of the leather strap still attached to it. The date is about the middle of the reign of Henry VIII., 1509–1547. Two other spurs have rowels of six points.

A portion of the BIT for a horse, found at the same time and place as the spurs.

Exhibited by the CITY GAS COMPANY.

AN IRISH SKENE, used by the Kernes, or light infantry of former days. This formidable weapon is made to shut like a clasp-knife, and measures, when open, 3 feet 4 inches in length. "It descended to Dennis O'Havalland, from his great grand-father, Captain Manus O'Kane, of Dungiven, nephew of Sir Phelim O'Neill, one of the burgesses of King James II., in Londonderry, in 1689."

A priory was founded at Dungiven for Canons regular of St. Augustine, by O'Cahane, the prince of this district, whose monument is still to be seen in the old church.

SHAKSPEARE alludes more than once in his dramas to the Kernes. Thus, in *Macbeth*, "the wounded sergeant" giving to "the gracious Duncan," whom he had rescued, an account of the battle, tells the king:—

> "The merciless Macdonwald
> . . . . . from the western isles
> Of Kernes and Gallowglasses is supplied."
>
> *Act* i, *Sc.* 1.

In the *Second Part of King Henry VI.*, Richard Plantagenet, Duke of York, speaking of his intended instrument, Jack Cade, says:—

> "In Ireland have I seen this stubborn Cade
> Oppose himself against a troop of Kernes.
> * * * * * * *
> Full often, like a shag-hair'd crafty Kerne,
> Hath he conversèd with the enemy."
>
> *Act* iii, *Sc.* 1.

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

A GUN, made at Tola, 1756, for Elizabeth Petrowna, Empress of Russia, born 1709, ascended the throne 1741, died 1761. She was the second daughter of Peter the Great and his second wife, Catherine, and became empress at the deposition of Ivan, who was only one year old. Elizabeth was succeeded by her nephew, Peter III., ancestor of the present imperial house of Russia. This weapon, 4 feet 7½ inches long, has the stock inlaid with scrolls of silver wire, and plates of silver engraved with figures of Diana, Fame, an equestrian portrait, and a boar pursued by dogs. The barrel is chased all over with military subjects on a gold ground, a spread-eagle crowned, the initials **I. E.**, and under a crown the date, 1756. Upon the lock is engraved Diana, in a car drawn by dogs.

This gun is said to have been given to one of her favourites by Catherine II., wife of Peter III., at whose deposition and death, in 1762, she reigned alone; she died in 1796. It afterwards came into the possession of one of the native princes of Mysore, and was found at Seringapatam.

Exhibited by MESSRS. HUNT AND ROSKELL.

A FINE MATCHLOCK GUN, the stock inlaid with silver, and having, in a gold countersunk plate on the lock, the name **MARCO** inscribed. The length of barrel is 3 feet 3 inches, the bore ⅝ of an inch. This interesting relic once belonged to the celebrated James Keith, Field Marshal in the service of Frederic III., King of Prussia, and was the parting gift of his brother, George Keith, tenth and last Earl Marischal of Scotland to Charles, Lord Mahon, afterwards third Earl Stanhope (grandfather of the present earl, 1863), son of Philip, second Earl Stanhope, and his countess, with whom the Earl Marischal had contracted a friendship, during the time that he was the Governor of Neufchâtel for the King of Prussia. This last of the Earl Marischals, who died without issue, at Potsdam, in 1778, was descended from a race of gallant ancestors, who had held the hereditary office of Marischal of Scotland from the time of Malcolm II., 1003-1033.

The family of Keith was one of the most distinguished among the Scottish nobility—two brothers were slain at the Field of Flodden; the fifth earl, George Keith, was founder, in 1593, of the Marischal College, Aberdeen, which he endowed from his great estates. The last earl had two sisters, of whom the eldest, Mary Keith, married John Fleming, Earl of Wigton, and their daughter, marrying Charles, tenth Lord Elphinstone, was mother of Admiral George Keith Elphinstone, created, for his brilliant naval services, Viscount Keith. There is a small full-length portrait of the last Earl Marischal at Chevening.

TWO BREECH-LOADING GUNS, which have on the locks the name of the maker, Berselli, of Bologna; length of barrels, respectively, 2 feet 7 inches, and 3 feet; the bore of each is ½ an inch.

Exhibited by the RIGHT HON. EARL STANHOPE, F.R.S.,
PRES. SOC. ANT., F.R.G.S., *&c.*

A COLLECTION of SWORDS, RAPIERS, DAGGERS, PISTOLS, and other WEAPONS, in the possession of MR. ROBERT TAYLOR PRITCHETT :—

A RAPIER, with fluted pommel, and an elaborately pierced and engraved cup-shaped hilt, with a hook by which it was hung upon a wall, when not in use ; one side of this guard is actually worn into a hole by long service. The blade, 4 feet long, is fluted, and inscribed with the sacred monogram, I. H. S. A similar rapier is still to be seen at Penshurst Place, but with the hook broken off.—*See Illustration.*

A RAPIER, with plain round pommel ; the guard is formed of a number of steel loops, and a shell underneath is pierced to break the enemy's points. The blade, which is oval, is 3 feet 3½ inches long, and ¾ of an inch in width ; the upper part is engraved in interlacing figures and scrolls.

A RAPIER, with cup-shaped guard of pierced work in scrolls and birds, fluted pommel ; the blade, which is of lozenge-shape in section, is 3 feet 4½ inches in length.

A RAPIER, with basket hilt of ribs, and shell-guard ; the blade, which is fluted, is inscribed

⁘ AИTOИE ⁘ A2VILLA ⁘

and is 3 feet 9 inches long.

A RAPIER, with basket-hilt of ribs, and a shell-guard slightly pierced for breaking points ; it has a pommel in the form of a melon. The blade is 3 feet 3 inches long, and of a lozenge-shape in section.

A RAPIER, with cup-shaped guard of open-work, the upper part of which is formed of two serpents, entwined together. The blade, which is 3 feet long, is fluted, and inscribed—

ANTHONIO ⁜ ⁜ PINCHINIO ⁜

A RAPIER, of exquisite device and execution; the pommel and handle are of open-work, the former consisting of scrolls and figures, the latter worked in lozenge pattern. The hilt is straight, guarded by a finely-pierced shell. The blade, 2 feet 7½ inches long, is two-edged, and inscribed **SAHAGVM.** Sahagum is the name of a Spanish town in the province of Leon, 27 miles south-east of the capital, Leon.—*See Illustration.*

A MISERICORDE, or dagger of mercy, the companion of the above-mentioned sword. The guard is in shape triangular, of open-work in scrolls; the straight hilt is twisted; the blade, which is 15½ inches long, is grooved, and inscribed with the sacred monogram, **I. H. S.**

A MISERICORDE, with a straight hilt, and plain triangular guard, on which is a double-headed eagle, with a cross on its breast. The blade, which is square and strong, is enlarged towards the hilt, and is engraved with roses, and other devices, and is 18 inches long.

A RAPIER, with cup-shaped guard of open-work, in a peculiar pattern; the saddle-hook is very much turned down; the blade is double-fluted, and 3 feet 11 inches long.

A RAPIER, with the blade, 3 feet 8½ inches long, deeply fluted and finely pierced for 9½ inches along the upper part. The pommel is of embossed work, on which are two shields of arms, viz.,—bendy, with two lions rampant for supporters, and a fleur-de-lys for a crest. The guard is cup-shaped, of open-work in quatre-foils and other figures, filled in with foliage and flowers; it has had a saddle-hook, which is now broken off.

A RAPIER, of German manufacture, with round pommel, and basket-hilt formed of a series of double leaves, intended to entangle and break the adversary's weapon. The blade, which was formerly longer, measures 2 feet 11 inches, is double-fluted, and inscribed, on one side,

+ CLEMENS . HORN + ME . FECIT . SOLINGEN +

and on the other side is the motto, often found on sword-blades:—

+ VERITATEM . DILIGITE + ET . PVGNATE . PRO . PATRIA +

"Love the Truth, and Fight for your Country."

A BROAD SWORD, the blade of which is of Spanish make, and 3 feet long; it is fluted, and marked with the letter B. under a crown; also with the figure of a wolf, and the name of the town, **SAHAGUM.** The mounting, of the time of Charles I., is probably English work; the guard is flat and perforated, and has a very peculiar loop for the thumb. We find an allusion in SHAKSPEARE to the excellence of Spanish blades:—

"It is a sword of Spain, the ice-brook's temper.
* * * * * * *
A better never did itself sustain
Upon a soldier's thigh."

Othello, Act v, *Sc.* 2.

A BROAD SWORD, with peculiar double-guard, which, as well as the pommel, is of embossed open-work in scrolls of animals and foliage. The blade, 2 feet 7 inches long, is double-fluted, and inscribed **HOVN . MEFACET.** This probably is meant for the armourer, Clement Horn.

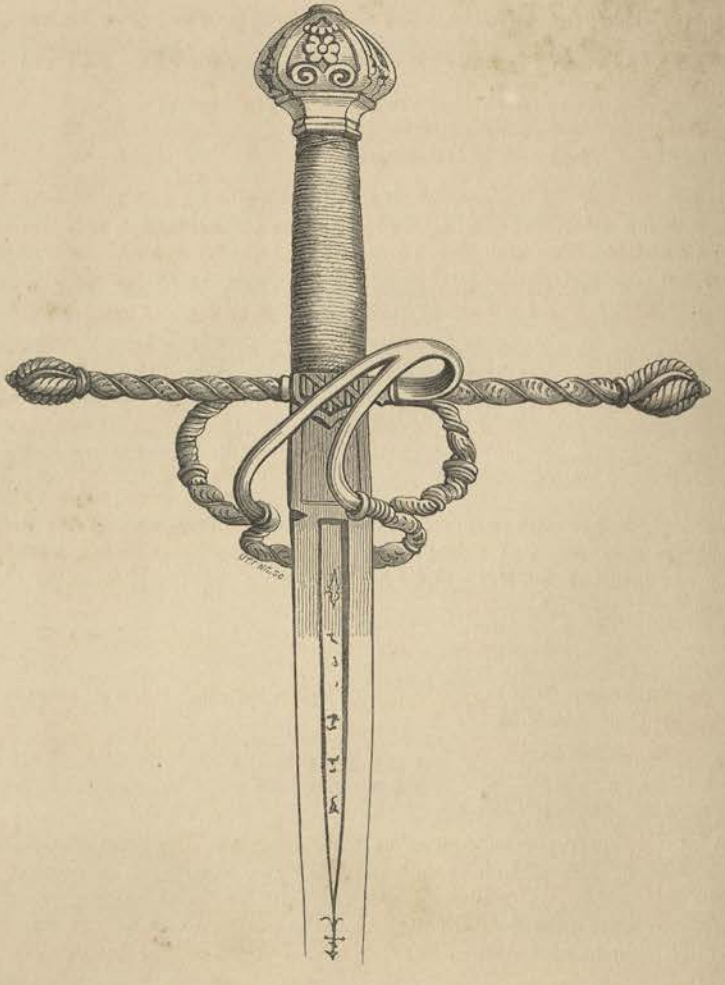
TWO BROAD SWORD BLADES, one 2 feet 10 inches, the other 2 feet 8 inches long, double-edged, double-fluted, and inscribed—

× × **ANDREA** × ×
× × **FERARA** × ×

SIR WALTER SCOTT says of Andrea de Ferrara:—"Who this artist was, what were his fortunes, and when he flourished, have hitherto defied the research of antiquaries; only it is in general believed that Andrea de Ferrara was a Spanish or Italian artificer, brought over by James IV. or V., to instruct the Scots in the manufacture of sword blades. It may be observed that the best and most genuine Andrea Ferrara's have a crown marked on the blade."

A BROAD SWORD, with plain round pommel, straight hilt, and single-looped guard; the blade, which is broken, now measures 2 feet 7½ inches in length, and is inscribed **A. R.**, with a nondescript animal between the letters.

A RAPIER, with hexagonal pommel, which is ornamented with a rose under a crown. The hilt is a straight twisted bar with loop-guard, and the blade, 3 feet 10 inches long, is fluted, and inscribed **AINO**... much obliterated. On the centre of each side of the hilt is a shield of arms—paly bendy; the armourer's mark is **C. F.**, on a shield beneath a crown.—*See Illustration.*



A SPANISH BROAD SWORD BLADE, 3 feet 3½ inches long, and 1½ inch wide; it is inscribed with the letters **EIRO**, part of the maker's name. On one side is the figure of a cross and a globe, ❍ : ✠; and on the other is the date ⁘ **1634** ⁘, and the helmet of a knight with plume. This blade has been mounted in an Indian hilt and guard, finely ornamented with gold work, and with an Indian inscription, which is continued from the hilt along the back of the sword. At the end of the hilt is a spike for the purpose of giving a back-handed blow.

A BROAD SWORD, with spiral handle, the pommel of which is embossed on the top with a rose, and on the sides with female figures holding foliage. The scrolls of the guard are embossed with a figure of Minerva and the owl; and also with lions, dogs, stags, and other animals, owls and other birds. This blade, 3 feet 3½ inches long, has had an ornament engraved upon it, which is now obliterated.—*See Illustration.*

A BROAD SWORD, with scroll-guard, and large round pommel; the blade, 2 feet 11 inches long, is inscribed **PETER . BRAS . VON . MEIGEN . ME . FECIT : ✻ SOLINGEN.**, and on the base of the blade two bears are engraved.

A BROAD SWORD, which is double-edged only towards the point, with plain hilt and guard; the blade, 3 feet 1 inch long, is fluted and inscribed; on one side is the name + **HORNN** +, and on the other the remaining letters are **F MEMS** +; this name is no doubt intended for Clement Horn, of Solingen, which is a town 15 miles south-east from Dusseldorf, and still, as formerly, famous for its manufacture of sword-blades, foils, and cutlery.

A STEEL MORION, of Florentine workmanship, middle of sixteenth century; with high comb, and pipe at back for feathers; ear-pieces are attached by leathern hinges, and have straps for tying under the chin. The sides are ornamented with the fleur-de-lis slightly embossed; it is also enriched with engraving; the ornament of the rim is a guilloche.

A WHEEL-LOCK and SNAPHAUNCE, from Holmby House, Northamptonshire. Holdenby, or Holmby House, was memorable as having been used first as a palace, and afterwards as a prison, for the unfortunate Charles I. From the vestiges yet to be seen, it must have been a magnificent mansion; it was erected in the reign of Queen Elizabeth, by her favourite, Sir Christopher Hatton, Lord Chancellor, who was a native of the place.

A SMALL MODEL of a WHEEL-LOCK PISTOL, 2 inches in length, with steel barrel and lock, and gilt engraved stock. This was manufactured, about 1570, as a specimen of the armourer's art.

A WHEEL-LOCK RIFLE, German, beginning of the seventeenth century; length, 3 feet 10½ inches. The stock and butt are inlaid with coloured ivory and mother-of-pearl, in pellets and stars, and bound with brass, and a steel spanner.

A FOWLING-PIECE, 4 feet 9 inches long, the stock inlaid with silver wire, scroll and figures; the lock is damascened, and the barrel inlaid with gold, on which are the arms of Amsterdam, and maker's name, "I. Van SOLINGEN, Amsterdam."

TWO BRASS STIRRUPS, one of which is similar to the stirrup engraved in MEYRICK'S *Ancient Armour*, and which was used by a colonel in the battle of Marston Moor, fought July 2, 1644.

A LARGE IRON STIRRUP, hung in a separate frame by a swivel, to suit the change of position of the foot. The making of stirrups, often highly ornamented, seems to have been a distinct branch of the armourer's craft. In the account of the expenses of the royal stables of Queen Mary, circa A.D. 1554, there are several interesting entries; one of the items is for money paid to "ROBERT SMYTHE, *Stiroppmaker, for Gylt Sylveryd and Black Varnyshid Stiropps.*— Imp'mis to Robert Smythe, Stirroppmaker, for one payr of fyne fylid stiropps double gylt lx.s"

A VERY FINE STEEL SPUR, for the left foot; Spanish. It has a large rowel of seven points, each 2¾ inches long; and on the neck, which is ornamented with dogs within scrolls, stands an ape near the heel.

A LARGE STEEL HORSE-BIT, of the seventeenth century, found at Rome.

A SPANNER and PRIMER, for wheel-locks, 8 inches long, containing also a measure for the powder. Beginning of the seventeenth century.

A CIRCULAR POWDER FLASK, of wood, inlaid with ivory, in rings and small gilt stars. Genoese workmanship.

A MOORISH FLINT-LOCK GUN, 5 feet 2½ inches long; the butt is inlaid with silver wire scrolls and flowers, and silver bands engraved with green and red circles.

A SCINDE MATCHLOCK RIFLE, 4 feet 4 inches long, mounted with silver circular ornaments on the butt; the barrel is of Damascus steel, and welded in a wavy pattern, the ends inlaid with gold. On the breech is an inscription in eastern characters.

A PAIR of PISTOLS, length 10¾ inches, of German workmanship, by Joh. Jac. Kuchenreuter. The barrels are chased in fine relief with scrolls, and figures of stags and other animals. On the barrel, in gold, is the figure of a knight on horseback, and the maker's mark. The handle is mounted in brass, and embossed with figures of animals.

A SPANISH PLUG BAYONET, which can also be used as a dagger; length, 16¾ inches. It has the date of 1708.

AN INDIAN SWORD, 3 feet 11 inches in length; the hand and arm-piece of gilt metal, and chased in relief with heads of lions, and foliated ornaments.

A RAJAH'S SWORD, length 2 feet 4 inches, with chased silver handle and scabbard; the pommel is in the form of a dragon's head. Cingalese workmanship.

A SILVER SWORD-HILT, with pierced shell-guard and pommel, wire grip. English workmanship. Eighteenth century.

A PRESENTATION RIFLE, 3 feet 7 inches in length, silver mounted, with chasings of trophies; time of Napoleon I., and made by "Boutel à Versailles."

Exhibited by ROBERT TAYLOR PRITCHETT.

A TILTING HELMET, said to be of the time of King Henry VIII., A.D. 1509–1547.

A COUTEAU DE CHASSE, or hunting sword, which belonged to the Verderer of the Elector of Hanover, George Lewis, 1698–1714; who in the latter year ascended the throne of Great Britain as George I.

The length of the straight blade is 23½ inches; the lower part is double-edged; on the upper part on each side is a panel of stiff interlacing scroll-work, and below is a stag, as if chased, on one side, and a wild boar on the other. The grip of the handle is of black horn, 5½ inches long, mounted in brass, and ornamented with raised figures. The pommel has a wolf on one side, and a dog on the other; and on the bow of the handle is the figure of a huntsman. At the junction of the blade with the handle is a representation of Orpheus, seated in the midst of animals, and playing on a fiddle; other parts have the figures of a dog, wild boar, stag, &c. This sword is an heir-loom in the family of the exhibitor, who are descendants of the Verderer to whom it belonged.

Exhibited by JOHN NICHOLL, *Member*, F.S.A., *&c.*

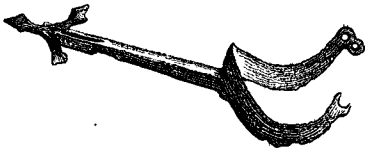
SEVERAL SPECIMENS of IRON ARROW-HEADS, found in considerable quantities, about 100 years ago, in digging out foundations at Ratcliffe.

Exhibited by NOEL WHITING, *Member.*

THIRTEEN SPECIMENS of SPURS, and a BLUNDERBUSS, in the possession of T. WILLS, Esq.:—

1. A BRASS SPUR, date about the middle of the fifteenth century (Henry VI., 1422—deposed 1461). The neck, as was usual at this period, is very long: the rowel consists of eight points, and the shanks are curved to suit the ankle. It is in a high state of preservation, and was taken from Tower Royal, Cannon Street, 1854, in digging the foundation of a house.

2. AN IRON SPUR. The long eight-sided neck and curved shank enable us to fix its date at about the middle of the reign of Henry VI. The rowel is of an unusual form. In its present mutilated state it consists of three flat spear-shaped spikes, but between each of them was once a sharp spicula, now scarcely perceptible: rowels of this kind exist in nearly a perfect state. Taken from the Thames, opposite Greenwich.



3. This SPUR resembles those of the middle of the seventeenth century, but from the number of the rowel points (twelve), it may be assigned to the reign of Henry VII., 1485–1509. The arched neck and shanks are of brass, the rowel of steel. Taken from a sewer at the bottom of Holborn Hill, near Fleet Ditch, 1850.

4. AN IRON SPUR, time of Henry VIII., 1509–1547. The shanks are straight, the neck elevated, and slightly curved. The eight points of the large rowel are spear-shaped. Found in Bread Street, February, 1856.

5. A SPUR, of the close of the reign of Henry VIII. The shanks and neck are similar to the last specimen, but the rowel, which consists of eight club-shaped spikes, fixes its date to this period. Found at Queenhithe, 1848.

6. A PAIR of BRASS PAGEANT SPURS, time of Henry VIII. These spurs are richly ornamented, having at their shanks a peacock. The rowels are made with plain flat plate axles, having fourteen steel spikes to each.

7. AN ELEGANT LITTLE BRASS SPUR, of the time of Philip and Mary, 1553–1558; the shanks are richly engraved with scrolls, &c., and it is supposed to have belonged to a lady of rank. Taken from Fleet Ditch, Bridge Street, Blackfriars, 1846.

8. A WELL-FINISHED BRASS SPUR, of the seventeenth century. The neck is short, having a sudden curve downwards; the rowel has five points. Found near Leominster, Sussex.

9. A BRASS SPUR, time of Charles II., 1648–1685. Its neck is curved downwards, and is mounted with a rowel of five points. Found in Trinity Lane, Cannon Street, 1858.

10. A PAIR of SPANISH-MAURO SPURS, of about the middle of the sixteenth century. The rowels have eight dagger-formed spikes, the necks and shanks are perforated, and engraved. At the junction of the two parts are large flat perforated rose-shaped plates. These magnificent

spurs were the property of the late Earl of Harrington, and formed part of his collection of armour. They are said to have been worn by a Spanish General at the battle of Glen Shiel, in Scotland, where he and a large portion of his troops, assisting the Scottish adherents of the Pretender, were taken prisoners, by the English, June 10, 1719.

11. A MAURO-SPANISH SPUR, of a little later date than the preceding, and of less ornate design; the rowel is very large, with seven spikes; the shanks are engraved, and the ends perforated. From a French Collection of Armour.

12. A MAURO-SPANISH SPUR, in which the rose-formed plate is omitted. It is of brass, with the neck and ends of the shanks of tasteful design; the steel rowel has eight short spikes, placed alternately with a round perforation.

13. A PAIR of MEXICAN SPURS, of iron, richly gilt. The shanks are straight, and the rowels more than 3½ inches in diameter, with thirty-three points. We read that the Mexican nobles of former days were proud of wearing large gold spurs, not only at places of public resort, but even at the cathedral. These interesting spurs were presented to Mr. Wills by an eminent Mexican merchant, who regarded them as objects of great curiosity.

14. A BLUNDERBUSS, of the time of Queen Anne, A.D. 1702–1714. The whole length is 36¾ inches; length of barrel, 16¼ inches; diameter of the bore, 3¼ inches; breadth of the

butt-end of the stock, 6¼ inches. The barrel is inserted in the mouth of a lion, which terminates in foliage. On the barrel is the coronet of a Marquess resting on a ribbon, which unites two palm-branches, below which is the name "James Ermendinger." This weapon was presented to the exhibitor as having belonged to a nobleman, who was Lord Chamberlain to Queen Anne. These guns were placed so as to

appear at the carriage windows of the owners, during their tedious and dangerous journeys to and from London to attend the Court. Their construction differs from other guns, by the touch-hole being in the centre of the barrel, and consequently having no breech. Such a weapon was quite as likely to injure the person who fired it off, as any one against whom it might be used.

Two noblemen held the office of Lord Chamberlain of the Household in the reign of

Queen Anne; the first was Henry Grey, Earl of Kent, K.G., created MARQUESS in 1706, and Duke of Kent in 1710, in which year he resigned his office, and was succeeded by Charles Talbot, first and only Duke of Shrewsbury, K.G., who was also Chamberlain to George I. The coronet on the gun would, therefore, denote that it belonged to the first of these noblemen, before he was created duke.

Exhibited by THOMAS WILLS.

The IRON UMBO, or BOSS, of a SAXON SHIELD.

The Umbo, so termed from the Greek *omphalos*, a navel, is the large projecting boss in the centre of the round shield, called clipeus, of the ancients. HOMER thus describes a contest of Greeks and Trojans:—

"Shield clash'd with shield,
And spear with spear, conflicting corslets rung,
Boss'd bucklers met, and tumult wild arose."

COWPER, *Iliad*, B. IV., 322.

STATIUS uses very nearly the same language:—

"Jam clypeus clypeis, umbone repellitur umbo."

The word "boss" is derived from the French, with whom the expression *ouvrage de bosse ronde* signifies a "figure in relievo," as *ouvrage de demi bosse* signifies "work in low relief." CHAUCER alludes, in his *Canterbury Tales*, to the boss:—

"A broche she bare upon hire low colere,
As brode as is the bosse of a boke-lere."

Miller's Tale.

Exhibited by the TRUSTEES OF THE DOVER MUSEUM.

A COUTEAU DE CHASSE, with a Damascus blade, the handle carved with figures of hunters and hunting trophies, of the Middle Ages; the green shagreen scabbard is ornamented with dogs, hawks, &c. This knife, or dagger, is of modern manufacture, and was made for the Paris Exhibition of 1845, and is a very fine specimen of silver-work.

Exhibited by GEORGE LAMBERT.

A PARTIZAN, supposed to be of the time of Charles I., 1625–1648, used by the Chief Constable of the Corporation of Cambridge.

Sir Samuel Rush Meyrick tells us that the partizan was introduced in the reign of Henry VIII., 1509–1547:—"It was found more serviceable than the pike in trenches, mounting breaches, and in attacking or defending lodgments." It was retained as a weapon of defence until the time of William III., and is still carried by the Yeomen of the Guard, in the reign of Our present Gracious Sovereign Lady.

Exhibited by the CORPORATION OF CAMBRIDGE.

A STEEL MUSKET FLINT-LOCK, French work, middle of seventeenth century. The hammer is a mermaid, blowing her conch; on the pan is the figure of Venus, issuing from the

mouth of a dolphin. In the middle of the lock is carved Leda and the Swan; and at the end is Hercules subduing the Nemæan Lion. This is a very fine specimen of the elaborate detail introduced by the artist-armourers on their weapons. The illustration is full size.

A French STEEL FLINT-LOCK, embossed with figures ending in scrolls. The pan-cover has a female Therm, entwined with a dolphin.

THREE GUN-LOCKS, of Italian workmanship. The earliest and finest specimen is most elaborately carved, and is about the date of 1650; the second is about the year 1730, and has the maker's name, "Brento;" the third lock has the date of 1786 upon it.

The STEEL HILT of a RAPIER, finely damascened with gold. This is of Italian workmanship.

Exhibited by the REV. JAMES BECK, M.A.

A COLLECTION of ARMS, which were taken at the siege of LUCKNOW, consisting of a Flint-gun with sword attached, three Gauntlet Swords, two Shields, one Gun-barrel, two Matchlocks, one Matchlock Revolver, a Battle-axe, an Arrow, two Daggers, and a weapon used by robbers.

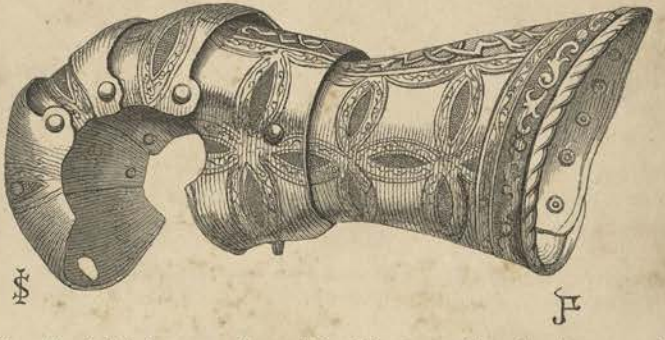
The relief of the beleaguered garrison at Lucknow, in the late Indian war, will always rank among the most brilliant achievements of that campaign, alike honourable to the brave troops within that fiercely-assaulted town, and the gallant men who released them under Sir Colin Campbell, whose long career of military service was closed as Field Marshal Lord Clyde. Of him it was recently well said by a former noble Governor-General of India, "What Lord Clive was at Plassy, Lord Clyde was at Lucknow. He, for the second time, restored our dominion in India."

Exhibited by the COUNCIL OF INDIA.

A PATENT SELF-RECORDING TARGET, adopted by the Government. By touching any section of this target, the needle corresponding with such section will deflect immediately at the opposite end of the room.

Exhibited by LIEUTENANT CHEVALIER.

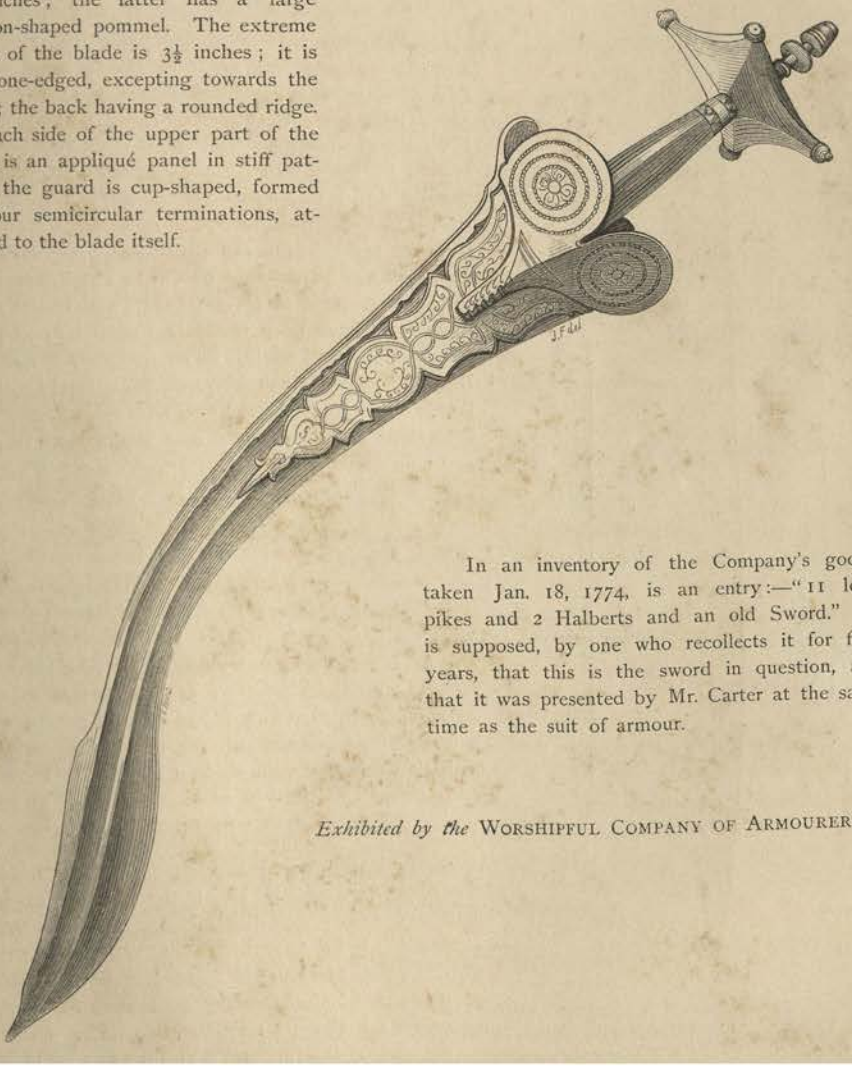
The "FORBIDDEN" GAUNTLET. This curious specimen was presented to the Armourers' Company, in 1768, by Mr. William Carter, a member of the Court, together with a suit of armour of the time of Edward VI. The gauntlet is formed of steel, ornamented with gilt arabesques. The extreme length, when closed, is 13½ inches, the width across the opening for the hand is 5¾ inches. In the specimen shown, when the gauntlet is closed upon the hand, and secured by a staple, only a small opening remains, from which the sword or lance could



not be forced from the holder's grasp, thus giving him an unfair advantage over his adversary in the tournament, and therefore the use of it was deemed contrary to the laws of chivalry. From the circumstance of this kind of defence having been "forbidden" almost immediately after its introduction, it is very rarely to be met with in collections of ancient armour. There was one in the possession of Sir Samuel Rush Meyrick, who quotes, in his work on *Ancient Armour*, from an interesting document—"In the College of Arms is a MS. volume, containing several transcripts made apparently about the time of the reign of Queen Elizabeth, and subsequently. This work is marked M 6: the entries are in all probability copies of original documents; and I have no hesitation in making use of them as such. One of them, bearing date 1466, is as follows:—'The ordinances, statutes, and rules, made and enacted by John Earle of Worcestre, Constable of England, by the Kinges commandement, at Windsore, the 14th day of May, in the VIth yeare of his noble reigne, to be observed and kepte in alle manner of justes of peace royall within this realme of England, before his highnesse, or lieutenant by his commandement or license, had from this time forth, reserving alwaies to the Queen's highnesse, and to the ladies then present, the attribution and gifte of the price, after the maner and forme accustomed, the merites and demerites attribute according to the articles followenge.' Among these regulations is one relating to the kind of armed glove exhibited:—'Item, he that should have a close gauntlett or any thinge to fasten his sword to his hande, shall win no price.'"

In a note, Sir S. R. Meyrick says—"This was a gauntlet with immoveable fingers, with the exception of one joint, so that the sword once fixed in it, the wearer could not be disarmed. One of these is in my own collection.—See *Skelton's Illustrations*, Vol. II., plate 79."

A TURKISH SCIMITAR. The length of the curved blade is 2 feet 3½ inches; of the wooden handle, 9½ inches; the latter has a large cushion-shaped pommel. The extreme width of the blade is 3½ inches; it is only one-edged, excepting towards the point; the back having a rounded ridge. On each side of the upper part of the blade is an appliqué panel in stiff pattern; the guard is cup-shaped, formed by four semicircular terminations, attached to the blade itself.



In an inventory of the Company's goods, taken Jan. 18, 1774, is an entry:—"11 long pikes and 2 Halberts and an old Sword." It is supposed, by one who recollects it for fifty years, that this is the sword in question, and that it was presented by Mr. Carter at the same time as the suit of armour.

Exhibited by the WORSHIPFUL COMPANY OF ARMOURERS.

TWO SWORDS, of BRONZE, which measure respectively 28¾ inches long, and 1¾ inch across the widest part of blade, and 23¾ inches long by 2 inches wide. These weapons, dredged up from the bed of the Thames, at Vauxhall, are of fine and elegant form, and in good preservation; the rivets by which the handles, probably of horn or wood, were fastened, still remain.—FIG. 1.

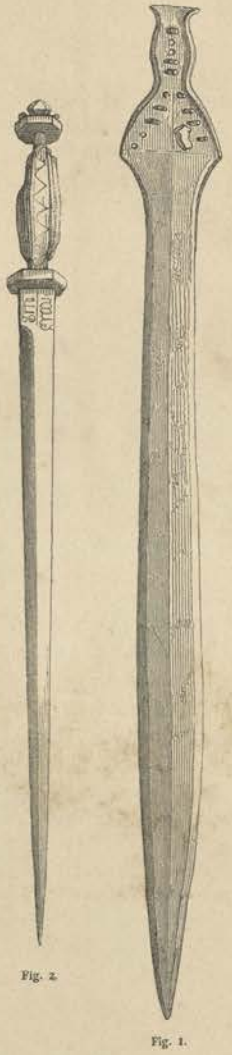


Fig. 2.

Fig. 1.

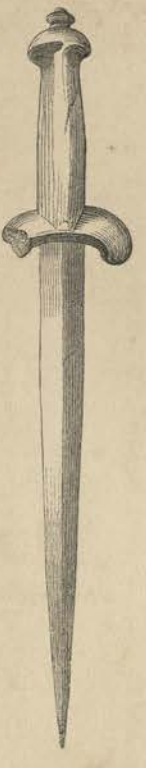
A SWORD of BRONZE, of a different type from the last examples, also found off Vauxhall; the blade, 16½ inches long, 2½ inches broad at the end next handle, of a tongue-shape, tapering to a sharp point; it has two large rivets for fastening to the handle. The blades of these three swords are in section thicker towards the centre, and the edges are slightly fluted, and sharp. Some antiquaries consider swords of the above description to be Roman, agreeing with the specimens in the British Museum, which were found on the battle field of Cannæ; and similar also to that discovered at Herculaneum; and swords of the same form have been found in England, in situations which might lead to the belief that they are Roman. But Sir Samuel Rush Meyrick, Mr. Planché, and the late Mr. Edward Bedford Price, were strongly of opinion that these swords are of Celtic origin, since they are not only found in Cornwall, Surrey, and the northern parts of England; but also in Ireland, in which country the Romans never obtained a footing.

A DAGGER, time of Edward III., A.D. 1327–1377; the blade, 16½ inches long, and ⅞ wide at hilt, is curiously chamfered on each side, forming in section an irregular lozenge, and inscribed on both sides next the hilt, but the characters are not legible. It has an octagonal pellet guard and pommel; the original handle, of yew-tree wood, 4¾ inches long, is inlaid with thin plates of yellow metal, marked with zig-zag. *It was found in the bed of the Thames.—FIG. 2.*

Fig. 3.

A DAGGER, with a stout thick blade, fluted on the edges, 10¾ inches long; the blade is engraved with scrolls, and near the hilt are the letters **W. R.**, supposed to be the initials of Walter or William Ratcliffe, time of Henry VII., 1485–1509. The handle, of a dark wood, is inlaid with mother-o'-pearl in chequers, and ornamented with small quatre-foils on the pommel. The handle, including hilt, is 4 inches long; a silver rose surmounts the end of the pommel.—FIG. 3.

A DAGGER, with a two-edged blade; the handle is of yew-tree wood, with the hilt curved towards the blade. This interesting relic was discovered, rolled up in some parchment deeds, at the old Parliament House, at Machynllaeth, county Montgomery, where Owen Glendower was solemnly inaugurated, in 1402, as Prince of Wales. An ornamented gateway is still perfect.

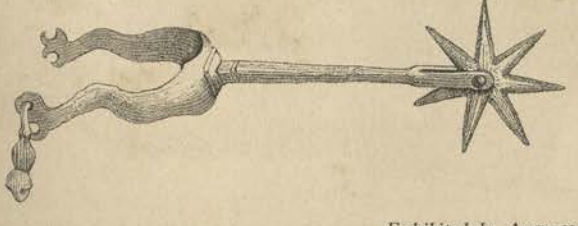


The STOCK of a CROSS-BOW, of that description which is commonly called a "PROD." It is profusely decorated with ornaments in guilloche and leaf patterns, with the heads of a male and female, and a boldly projecting helmeted head of a warrior with flowing beard. It was found on Bosworth Field, but of course it is not a relic of that famous and decisive battle, A.D. 1485, as it belongs to the time of Queen Elizabeth, and may be placed circa A.D. 1560–1570.

A PRICK SPUR, time of Edward I., A.D. 1272–1307, found in the

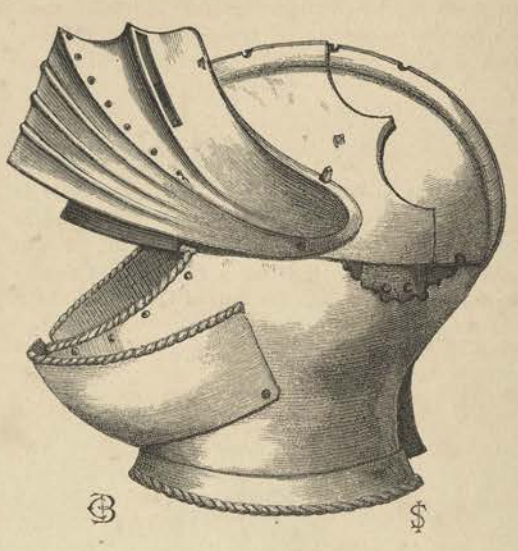
moat of the Castle of Roial Dieu, in Savoy, near Geneva. The "Prick Spur" was used by the Normans before the Conquest, and continued in fashion to the reign of Edward II., when spurs with rowels began to be used. Perhaps one of the latest instances of the prick spur attached to the heel of a knight is on the stone effigy of Prince John of Eltham, in Westminster Abbey, who died A.D. 1334.

A PAIR of SPURS, with long shanks, time of Henry VI., A.D. 1422–1461; the shank, $5\frac{3}{4}$ inches long, holds a rowel of seven points, $2\frac{1}{4}$ inches in diameter.

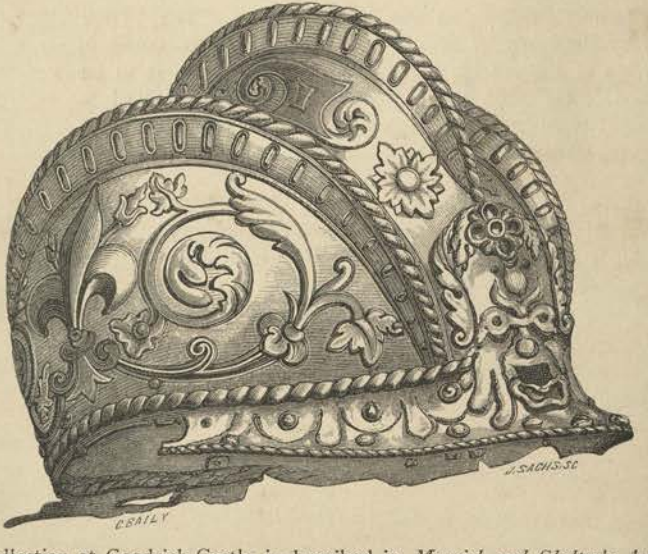


Exhibited by ABRAHAM KIRKMANN.

A HELMET, which is called, by Sir Samuel R. Meyrick, an English "Armet," with peaked vizor, circa A.D. 1510; 2 Henry VIII.



A MORION, with triple-ridged "cocks-comb," and embossed with scrolls and *fleurs-de-lys*, in the centre of each side. Florentine work, circa 1550–1568. An exact counterpart to this



helmet, in the collection at Goodrich Castle, is described in *Meyrick and Skelton's Ancient Armour.*

as having belonged to an officer in the service of Cosmo de Medici, Grand Duke of Tuscany, 1537–1574. The embossed Florentine *fleur-de-lys* on the sides is distinguished from the French lily by the two sprigs, or petals, one on each side of the centre leaf. This badge was granted to the Medici family by Louis XI., 1461–1483, as a symbol of alliance.

A HELMET, of the sixteenth century, of steel repoussé work. The crest represents a warrior in Roman costume (of the sixteenth century), probably intended for Mars, the figure

terminates in scrolls. On either side is a female winged figure, one as Fame, having her trumpet; the other is Peace, with a palm-branch; and each holding the God of War by his flowing beard. Italian work, circa 1540.

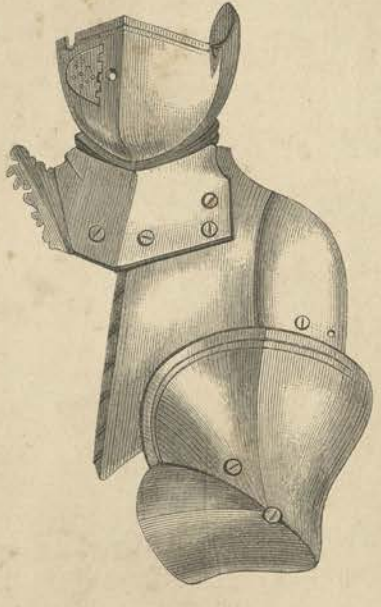
At a tournament held at Florence, in 1468, Lorenzo de Medici greatly distinguished himself; he bore away the prize, which was a helmet of silver, with a figure of Mars on the crest.

A HELMET, with vizor and beaver, time of Queen Elizabeth, 1558–1603. In this specimen the beaver, as well as the vizor, must be raised to show the face, illustrating the passage in SHAKSPEARE'S *Hamlet*, where the young Prince of Denmark questions his friends respecting the Ghost of "the majesty of buried Denmark:"—

"*Hamlet.* Arm'd, say you?
All. Arm'd, my lord.
Hamlet. From top to toe?
All. My lord, from head to foot.
Hamlet. Then saw you not
His face?
Horatio. O yes, my lord, he wore his beaver up."
Act i, *Sc.* 2.

Generally, in helmets of this and following reigns, "to wear the beaver up" would be to entirely conceal the face.

A TILTING SUIT, of fine form, comprising mentonière, grand guard, and elbow shield; formerly in the Bernal Collection.



A SHORT SWORD, or MISERICORDE; length of blade, 14 inches; width at the hilt, 3¼ inches. The handle and hilt are entirely of steel, and chased; on one side of the guard is

a man in armour, with a lance; on the other side is a design only; at the termination is a mask. On one side of the blade, at the upper part, are two armed figures engaged in combat; the chasing below them is much obliterated. On the other side is a double-headed eagle, of very Gothic character; and on the lower part is the figure of a warrior in armour, holding a lance. In the Triumph of Maximilian, designed by Hans Bergmair, the troopers appear to be armed with similar weapons, stuck in their girdles. The use of this extraordinary dagger seems to have been to force apart the plates of the enemy's armour.

TWO MACES; the head of each has seven blades; the stem is divided into three parts by two cabled collars; the upper has a twisted pattern; the middle is octagonal, with a shield on each face; and the lower compartment is spiral, and contains portions of the original wooden handle.

The mace was a weapon used not merely by knights and men trained to arms, but by prelates, who were forbidden to wield the sword. Many of these ecclesiastics ranked among the great military leaders of early times. Such was the warlike Bishop of Bayeux, Odo, half-brother of the Conqueror. So also the Prince-bishop of Durham, the renowned Anthony Bec, who, at the battle of Falkirk, A.D. 1298, led the second division of Edward the First's army. Another famous warrior-bishop was Henry de Spencer, in the reign of Richard II., called for his prowess and great military skill, "the warlike bishop of Norwich."

In Salisbury Cathedral is a large brass, inlaid in a slab, which contains the representation of a castle, and the figure of a bishop, habited in his pontificals, standing at the second entrance. At the outer gate is the figure of a knight, supporting a shield on the left arm, and holding a mace in his right hand. This brass refers to the quarrel between William de Montacute, Earl of Salisbury, and Robert de Wyvill, bishop from A.D. 1329 to 1375, for the possession of Sherborne Castle. A champion on either side was appointed to decide the question by single combat, but which was averted by order of the King, Edward III., and the castle was restored, on payment of 2500 marks, to the bishop, who died there in 1375. He is, therefore, represented on the brass in possession, with his champion as castellan.

Exhibited by JOHN WALKER BAILY, *Member.*

IT will be noticed that some of the swords described have inscriptions engraved upon them, frequently containing a pious or patriotic sentiment. This was not an uncommon practice, and some of the legends upon swords are very interesting. SIR WALTER SCOTT mentions "a broad-sword, transmitted from father to son, with this proud inscription:—

"'At Bannockburn I served the Bruce,
Of whilk the Inglis had na russ.'"

The same great writer notices the sword of one of the great house of Douglas, inscribed with some very interesting verses. The weapon of a renowned English warrior is alluded to by FULLER,—"This is that terrible Talbot, so famous for his sword, or rather whose sword was so famous for his arm that wielded it; a sword with bad Latin upon it, but good steel within it." The inscription is—"Sum Talboti pro vincere inimicos meos."

The swords of some celebrated persons were distinguished by name; that of Charlemagne was called "Joyeuse;" that of his famous Paladin, Orlando, "the brave Roland" of song, was "Durindana;" and the sword of "the Cid" was called "Tizona." The weapons of these warriors were buried with them, none being supposed worthy after them to wield them. A legend in Spain records that a Jew attempted to steal the sword of the Cid, whose corpse resented the outrage by half unsheathing the formidable weapon, and the terrified Jew made amends by turning Christian.

The use of a dagger as a companion to the sword dates from the earliest time; thus, HOMER,—

"Agamemnon then
Drawing his dagger, which he ever bore
Appendant to his heavy faulchion's sheath."

COWPER. *Iliad* iii, 323.

The Anelace may be called a large dagger, or a short sword, and it appears to have been worn, suspended by a ring from the girdle, almost exclusively by civilians, or by knights only when exercising civil functions. It was much in use during the fourteenth century, and is seen upon several brasses and stone effigies. On that of Sir John de Outwitch, in St. Martin's Outwitch, London, the knight carries this weapon. On the brass of John Corp, circa 1361, 34 Edward III., in Stoke Fleming Church, Devonshire, the anelace is hung from the belt passing over the shoulder, by a ring in the handle. In one of the compartments on the brass of Adam de Walsingham, in St. Margaret's Chapel, at King's Lynn, 1349, the figure of a yeoman, in a rural scene, is armed with an anelace. Ralph de Knevyngton, in Aveley Church, Essex, 1370, has the anelace, hanging from a chain which is attached to his mail habergeon, as seen through his linen surcoat. In Shottesbrook Church, Berkshire, a Franklin, circa 1370, 43 Edward III., carries the anelace, hanging from the girdle round the waist; and Nicholas Cauteys, in Margate Church, A.D. 1431, 9 Henry VI., wears it in the same manner. In Gunby Church, county Lincoln, the fine monumental brass of Sir William de Lodington, Attorney-General at the accession of Henry IV., A.D. 1399, afterwards a judge, represents him in his judicial robes, and his anelace is seen beneath them. This judge married Margaret, second daughter and co-heir

of Thomas de Umfravill, and his descendants are co-heirs of the dormant barony of Umfravill, created June 20, 1295, 23 Edward I. SIR WALTER SCOTT, in *Rokeby*, describes Edmund, as a "harper:"—

> "His garb was fashion'd to express
> The ancient English minstrel's dress,
> A seemly gown of Kendal green,
> With gorget closed of silver sheen;
> His harp in silken scarf was slung,
> And by his side an anlace hung."
>
> *Canto* v, s. 15.

Armour was often bequeathed from father to son; a few extracts from the wills of the warriors and eminent persons of former days will prove interesting. Guy de Beauchamp, Earl of Warwick, in his will, dated at Warwick Castle, Monday next after the Feast of St. James the Apostle, 1315, thus bequeaths—"to Thomas, my son, my best suit of mail, helmet, and harness; and I will that all the rest of my armour, bows, and other warlike implements, shall remain at Warwick Castle, for my heir."—*Vetusta Monumenta*, SIR H. NICOLAS.

Robert de Ufford, Earl of Suffolk, K.G., one of the chief commanders at Poictiers, by his will, dated the Feast of St. Peter and Paul, 1368, bequeaths—"to William, my eldest son, my sword which the king gave me in the name of my earldom."

Hugh Stafford, second Earl of Stafford, K.G., who died at Rhodes, 10 Rich. II., by a codicil to his will, dated Jernemuth, April 15, 1385—"to Thomas, my son, my coat of mail d'Astere of Naples, and my helmet made at Bordeaux, with a camail d'Astere, and also my sword made at Turenne, which Sir Ralf Ferrers gave me." *D'astere* implies "of state."

In the will of one of the gallant soldiers of Poictiers, whose generosity to his four esquires has made his name as famous as his bravery, Sir James Audley, Lord Audley, one of the "First Founders" of the Order of the Garter, who died April 1, 1386, thus bequeaths—"to Nicholas, my son, c£; one dozen of silver vessels, and all the armour for my body; to Foulk Fitz-warine (third Baron Fitz-warine, whose wife, Margaret, was Lord Audley's daughter), and Philip, his uncle, all the rest of my armour of plate and mail."

In the will of Sir John Montacute, Knight, dated March 20, 1388, 12 Rich. II.,—"to my sons, John and Richard, all my armour, spears, and swords, to be shared between them."

A brave commander, who greatly distinguished himself in the French wars of Henry IV. and V., Sir Walter Hungerford, Lord Hungerford, K.G., by his will, dated July 1, 1449, 27 Henry VI., bequeathed to Robert Hungerford, Lord Molines (in right of his wife), his grandson, his best pair of cuirasses, with all belonging thereto; to be made choice of by him, out of the armoury at Farley-Hungerford.

Sometimes a bequest of arms was made to others than sons or descendants; thus, Edward Plantagenet, Duke of York (son of Edmund of Langley), who fell gloriously on the field of Agincourt, 1415, where he had "the leading of the vaward" (*Henry V., Act* iv, *Sc.* 3), bequeaths—"to my lord the King the best sword and best dagger that I have."

Another bequest of this personage, who is the *Aumerle* in *King Richard II.*, loses half its interest by translation:—"Item je devise à Diprant ma petite cote de maille, le piece de plate qe mon seigneur le prince m'a donna appelle brest-plate, le pance (*belly-piece*) qe fust à mon seigneur mon piere, qe Dieu assoil, mon hausell & mon chaperon de fer." — "Also I leave to Diprant my small coat of mail, the piece which my lord the prince gave me, called Brest-plate, the pance which belonged to my lord my father, whom God assoil! my hausell and my iron cap."

A bequest of this kind had taken place in the previous century, when Sir Bartholomew Burghersh, Knight Banneret, Lord Burghersh, by his will, dated London, April 4, 1369, bequeathed to his brave brother-in-arms, Sir Walter Paveley, "a standing cup with an L upon the cover, and also my whole suit of armour for the Justs." These two knights served together under the Black Prince, and were among the "First Founders" of the Order of the Garter.

In the will of Sir Michael de Poynings, Knight, dated Friday after the Feast of St. Matthew the Apostle, 1368, we have an instance of armour, from its costliness no doubt, retained in the family for at least three generations:—"To my heir a ruby-ring, which ring is called the Charter of Poynings; all the furniture of my chapel; and all my armour which my father left me."

Eleanor de Bohun, Duchess of Gloster, who died Oct. 3, 1399, left to her son, Humphrey:—"Item an habergeon, with a cross in 'laton' marked on the spot opposite to the heart, which belonged to my lord his father," Thomas of Woodstock.

The careful reader will not fail to notice, in the descriptions of the Collections of Arms and Armour, exhibited at Ironmongers' Hall, several specimens which have been preserved in churches as trophies, and hung over, or in some way connected with, the tombs of the former or the original owners. These are of great importance, and in two instances have belonged to two kings of England, renowned throughout Europe for the parts they played in history; whilst the examples from Cobham Church, in Kent, can only be surpassed in historic interest by such remains as the military accoutrements of the heroic Edward the Black Prince, which still hang above his tomb, in the Cathedral Church of Canterbury, where, by his will, he gave directions that his body should be buried.

It appears to have been the practice in the middle ages, at the funeral of a knight, to present, as a mortuary due to the Church or Convent, his armour, and we have it on record that at the death, 1334, of Prince John of Eltham, second son of King Edward II., the Prior of Westminster refused to perform the funeral rites, because the armour and horse of the Prince had not been presented to the Church, and the large sum of one hundred pounds was paid in lieu of the same.

In addition to armour, a valuable horse, or other beast, was bequeathed as a mortuary. Thus, we have an early instance in the will of William de Beauchamp, Earl of Warwick, dated Holy Rood-day, Sept. 14, 1296:—"To the place where I may be buried two great horses, viz., those which shall carry my armour at my funeral, for the solemnizing of which I bequeath two hundred pounds."

Sir Roger de la Warr, Lord de la Warr, by his will, April 28, 1368, directs,—"and also that my best horse shall be my principal (or mortuary), without any armour or man armed, according to the custom of mean people."

Sir William Morley, third Lord Morley, directs, in his last testament, dated Halingbury Magna, county Essex, April 15, 1379,—"and I will that two of my best horses be disposed of for mortuaries, viz., my best black horse to those Friars (Augustine, at Norwich, at whose church he desired to be buried), on the day of my funeral; and my palfrey, called DON, to the Rector of the church of Halingbury."

Sir Robert Willoughby, Lord D'Eresby, by his will, dated Saturday, the Eve of the Holy Trinity, 1395,—"I will that the Master of the said Chauntry, being the parish priest of Spillesby, shall have my best horse, and my best saddle, for a mortuary."

Thomas de Beauchamp, fourth Earl of Warwick, K.G., who was Governor to Richard II. and died in 1401, devised in his will, dated April 1, 1400,—"to every town whereof I am lord, or patron of the Church, xx marks in money, in the name of my principal; but if I depart out of this life at Warwick, then I desire that the Collegiate Church of Our Lady there shall have my best beast."

In the will of Sir John de Greystock, sixth Lord Greystock, July 10, 1443(?), he says—"My body to be buried in the Collegiate Church of Greystock, to which I bequeath my best horse, as a mortuary; and also all my habiliments of war, viz., coat armour, pennons, gyron, &c."

Sir John Nevill, Knight, in his will, dated Dec. 1, 1449, says,—"Also I bequeath to the same place whar my body shall rest for my cors p'sant (present, or mortuary) a courseur cal'd Lywd Nevill."

Such bequests were also made by ladies of rank. Thus, Isabel, Duchess of York, who died in 1394, the first wife of Edmund of *Langley*, and daughter of Peter, King of Castile and Leon, directs in her will,—"that on the day of my burial my best horse be given for my mortuary."

So also Maud, Lady Morley, in her will, dated Oct. 1, 1438, says,—"for my mortuary my best horse with a saddle."

And in her will, dated August 15, 1400, the celebrated beauty of Edward the Third's time, Dame Alice Perrers, Lady Windsor, called by him the "Lady of the Sun," bequeaths "to the said Church (Upminster) one of my best oxen for a mortuary."

The wills of persons under the degree of knight often contained bequests similar to the above. Guy Machell, Esq., of Crackenthorp, county Westmoreland, in his will, Oct, 24, 1536. says—"To Henry, my son, my best steel coat and best sword; to my son Edward, my other steel coat with one other sword; to my son Leonard, one basilard; to my son Thomas, my best Jack." This was a coat armour, worn by horsemen, formed of square pieces of steel,

scaled fish-like, and covered over with leather. Leather doublets, being lighter and smaller, are called jackets.

In another part of his will the testator thus directs:—"My body to be buried within the Church of St. Michael, of Appleby; for the portion of my mortuary iii s. iv$^{d.}$, and if that be not sufficient, I will that it be fully paid; for my tithes forgotten my soul to be discharged of the Church xx$^{d.}$"

An earlier will is very quaintly expressed:—William Bevell, of Chesterton, in the county of Huntingdon, in his testament, dated July 30, 1437, says,—"First, I give and bequeath my soule unto Almighty God, his blessed Modyr and Mayd our Lady Saint Mary, and all the blessed Company of Heven, and my body to be buried in the Chirche of S$^{t.}$ Michael of Chestirton aforesaid, afore the autre of y^{e} blessed Lady S$^{t.}$ Mary the Virgin, with my best Hors in the name of y^{e} Mortuary after the custom of the Cuntre."

At the obsequies of knights, armour, and particularly the helmet, was usually displayed, and their horses led in the procession, as is mostly the case in the military funerals of modern times. In the will of Bartholomew, Lord Burghersh, before quoted, very precise directions are laid down:—"Likewise I will that the chariot in which it (his body) be carried, shall be covered with red sendall, with the lion of my arms thereon, and my helmet at the head, and to every church wherein it may rest all night, the like cloth of cendall, with my arms thereon, to be left. Also I will that every morning there shall be given to the poor of that place as much dole as my executors may think fit, and that on the day of my funeral no other cover be laid on my body than that of red cendall, with the lion of my arms with my helmet, and also a taper at the head, and another at the feet, and on each side a torch."

This early custom was not always followed, as seen in the express stipulation to the contrary, in the will of Sir Otho de Grandison, a distinguished warrior in the reigns of Edward II. and Edward III., dated Monday before the birth of Our Lady (September 3), 1358:—"I entreat that no armed horse or armed man be allowed to go before my body on my burial day."

Examples of armour in churches are now becoming scarce, in consequence of the very objectionable practice of sextons, church-wardens, and even the clergy, who ought to be the first to protect them, disposing of the same to dealers, collectors, and relic-hunters. A curious history might be told of two helmets, formerly in St. George's Chapel, Windsor, which belonged to the rival kings, Henry VI. and Edward IV., which were for many years allowed to serve as flower-pots in the garden-court of one of the resident dignitaries, where they were discovered by a Member of the Ironmongers' Company. They were afterwards disposed of by the dignitary to a well-known dealer in London, for a consideration, and at length were only restored to their proper resting-place, above the stalls of the two kings in St. George's Chapel, by the timely and prompt interference of His Royal Highness the late Prince Consort.

In later times it became a practice to substitute in churches imitation helmets and armour for the real articles; these were probaby made for the occasion, and supplied by the "undertakers" of the day. Numerous examples of this kind are to be met with, and such are often found strictly

in accordance with the real armour of the time; but some specimens are only contemptible fabrications. A helmet of the latter class is still to be seen in the vestry of the Church of St. Helen, Bishopsgate Street.

The military accoutrements of the Black Prince, which are suspended by an iron rod above the tomb, are extremely curious; they are, perhaps, the most ancient remains of the kind existing, and, as might be expected, convey information on points which, but for such evidence, can be gained only by inference. The shield, fastened to the column at the head of the tomb, is of wood, entirely covered with leather, wrought in such a manner that the *fleurs-de-lis* and lions stand forth with a boldness of relief and finish that, when we consider the material employed, is truly wonderful; at the same time possessing, even to this day, a nature so firm and tough, that it must have been an excellent substitute for metal. This is, beyond doubt, the celebrated *Cuirbouilli*, so often spoken of by the writers of the time. The surcoat, till closely examined, gives but little idea of its original splendour, as the whole is now in colour a dusky brown; it has short sleeves, and is made to lace up the centre of the back; its outward surface is velvet, and quarterly Azure and Gules, upon which is richly embroidered with silk and gold, the lions and *fleurs-de-lis;* the whole of the surcoat is quilted, or gambased with cotton, to the thickness of three-quarters of an inch, in narrow longitudinal portions, and lined with linen. The helmet is of iron; the sights for the eyes are, as in other examples of the same period, two horizontal slits; and on the right hand side are several small holes, in the form of a coronet, for the purpose of giving air to the wearer; it has been lined with leather. The chapeau and the crest, a lion (called in his will a *leopard*) upon it, are formed of cloth; the crest has been gilt, the cap is painted red; with the facing white with ermine spots; the inside has been lined with velvet. The gauntlets are of brass.

HARRIS, in his *History of Kent*, speaking of Crayford, says—"On the river Cray here was formerly a mill for manufacturing plates for armour." This warlike occupation is succeeded by one of more peaceful character, in the use of the same material, as GORTON says—"here is a mill for slitting and flattening iron to be made into hoops, which is set in motion by the stream of the river Cray."

C. B.

ENGRAVINGS, WOOD-CUTS, AND ETCHINGS.

ENGRAVING on Wood, though existing under certain forms from a very ancient date (for we find Babylonian bricks indented with characters from blocks of engraved wood), can only be said to have been used for purposes of illustration subsequent to the middle of the fourteenth century. To impress the designs figured upon the playing-cards of that date was one of the first uses which wood engraving subserved,—a province, it may seem, more pertaining to Stationery than to Art.

The next step appears to have been to engrave single figures of Saints, and by such means to multiply copies which, as devotional cards, doubtless circulated largely. These are yet to be met with occasionally, pasted into the covers of the first printed books. Subsequently, between 1420 and 1440, appeared the Block Books, from which may be dated the first efforts of printing; and on the invention of the latter art, wood blocks and moveable type began to be combined, and some of the initial capital letters of this early date have never been surpassed; as, for instance, in a *Psalter* printed by FAUST and Scheffer, in August, 1457, called the Mentz Psalter,—the first known book in which the names of printers, place, and date are found; where the initial wood cut letters—some nearly four inches square—are surprising in their beauty and delicacy of execution.

A new invention, marking a great step in the art of wood engraving, was the Chiaroscuro executed by means of two or more blocks, in imitation of drawings in sepia, Indian ink, or other colour of two or more shades, each shade being impressed by a separate block. Although Faust and Scheffer had made use of separate blocks for the purpose of introducing two colours into the initial letters of their famous *Psalter* of 1457; and also Lucas Cranach, in his St. Christopher, and in his Venus and Cupid, dated 1506,—their processes not only differed from each other, but so materially from that subsequently practised by their successors of the Italian School, as almost to justify the claim made by Ugo da Carpi, before the Venetian Senate, to a new discovery. Such, indeed, was the perfection to which the art had attained in his hands, so early as 1518, as practically to constitute an invention. And this without disparagement of his great German contemporary, the Master of the Pilgrims' Staffs, now clearly identified with Johanna Wechtlin, of Strasburg; whose productions in chiaroscuro wood-engraving date, with equal certainty, from at least the first quarter of the sixteenth century. Nothing more masterly and spirited than Ugo da Carpi's cuts, after the designs of Raffaelle and Parmegiano, had yet been produced; though slight, nothing more truthful than his prints in rendering the

master he was following; while a special interest must always attach to them as contemporary expositions of such designs. With equal justice may the same be said of the still rarer cuts of the Master of the Pilgrims' Staffs, above mentioned—so called from his device, representing two pilgrims' staves set crosswise. His "Todtenkopf," or Death's Head, would seem to be one of the most strikingly effective of the old tinted wood-cuts which early art can boast.

The art of printing from wood-blocks in several colours or shades, as practised by Ugo da Carpi (born about 1486) and his followers, especially Andreani and Bartolomeo Coriolano, fell shortly aftewards into desuetude.* For upwards of a century it may be said to have been entirely neglected, until it was revived, about 1730, by John Baptist Jackson in our own country, and by Nicholas Le Sueur in France: in their hands it once again proved its great capabilities of effect, and its means of providing a transcript of the finest works of art at a comparatively trifling cost. Jackson, however, meeting with but little encouragement at home, proceeded at first to France, thence to Rome, and finally settled in Venice. It was there, during a residence between the years 1738 and 1742, that he employed himself in engraving, after some of the finest pictures by Titian, Tintoret, and others of this great school. There also he found a steady and intelligent patron in the well-known Joseph Smith, British Consul to the Republic, by whose means was formed a list of English subscribers to his works, of our most distinguished countrymen, then on their travels in Italy. Thus encouraged, Jackson diligently prosecuted his labours; and on his return, he published the cuts, twenty-seven in number, in a large folio volume, bearing date 1742. However opinions may differ upon the *degree* of merit due to Jackson as a wood engraver, few will be found to echo the criticism of the fretful dilettante of Strawberry Hill, who, in a letter to Sir Horace Mann, describing a particular room then (1759) under decoration, says:—"The bow window below leads into a little parlour hung with a stone-colour Gothic paper and Jackson's Venetian prints, which I could never endure, while they pretended, infamous as they are, to be after Titian, &c. But when I gave them this air of barbarous bas-reliefs, they succeeded to a miracle. It is impossible at first sight, not to conclude that they contain the history of Attila and Totila, done about the very æra."

The six following impressions were from the collection of Sir Charles Rugge Price, Bart., a member, and are in such far higher relief and brilliancy than any in the published volumes, that they have always been deemed the artist's proofs; they may, therefore, be considered as among the most interesting examples we have of the state of English chiaroscuro wood-engraving at that period:—

I.—The PRESENTATION of the VIRGIN in the TEMPLE, by Titian; size of Print, 49 by 22 inches. Colour, Sepia.

This engraving shows the three sheets, from the three blocks requisite by its large size, now joined. Each tint of the sepia tone also required its separate block; one block for the outline and darkest shadows; and a third for the demi-tints. There were thus nine blocks altogether used in the work; which has all the effect of Titian's dashing sketch for his famous painting. "This

* Andrea Andreani, born in Mantua, 1540; died in Rome, 1623. His chief works in chiaroscuro are considered to be "Il Trionfo de Gesu Cristo," and "Il Diluvio," after Titian. Bartolomeo Coriolano, born in Bologno, 1590; died 1654. His chef-d'œuvre is "St. Jerome in meditation before a Crucifix."

great picture, now in the Academy of Venice, is of a cheerful, wordly character. A crowd of figures, among whom are the Senators and Procurators of St. Mark, are looking on in wonder and excitement; while the lovely child, holding its little blue garment daintily in its right hand, is ascending the steps of the Temple, where the astonished High Priest, surrounded by his Levites, is receiving her (the Virgin), with a benediction. Windows and balconies are full of spectators, while next the steps sits an old woman selling eggs, and looking on at the tumult with curiosity. The scene is rendered with great *naiveté*, and with an incomparable glow of colour."—KUGLER.

II.—The PIETRO MARTIRE, by Titian; size of Print 21 by 12½ inches.
Colour, Bistre.

A most successful effort of Jackson, which has always been regarded as truly the chef-d'œuvre of the Xylographer, as the original is also considered that of the great Painter. The spirit and genius of the master is most admirably preserved; the soft, crepuscular tone of evening is felt to spread itself over the landscape quite in the spirit of the original, and in a manner hardly conceivable in a woodcut; whilst the foliage is equally bold and natural. It is in this block that Jackson has, perhaps, most nearly approached the work of the old Italian wood-engravers. There is the same simple force of outline and a delicacy of treatment conspicuous throughout; and combined with these an ease and freedom, which will successfully compare with the cuts of Albert Durer himself. It bears the date of 1739. As regards the picture, it forms the altar-piece in the Church of St. Giovanni and Paolo at Venice. In the palmy days of the Venetian oligarchy, a Decree was issued, forbidding the Dominicans, *under pain of death*, ever to sell this marvellous representation of their patron Saint, Peter Dominicanus; but the French invaders, while frankly avowing that its merits most fully explained as well as justified the Decree, only saw in it the greater reason for its transmission to their own capital: where it remained one of the chief glories of the Louvre, until its reclamation in 1815. Wonder may well be felt, therefore, at their venturing to transfer such an immense, as well as magnificent work from its original panel to canvas, in consequence, they said, of the damage from sea water on its voyage. Nevertheless, to this day they pride themselves upon their success. "Cette habile et nouvelle opération," say they, "lui a comme rendu et la coleur et la vie." Though composed but of few figures, they are spiritedly designed and full of action,—almost possessing the grandeur of Michael Angelo. The choice of scene is very effective; a tone of evening, or twilight, pervades the whole work, only broken by a brilliant ray of heavenly light from above. A finished pen-and-ink drawing of the picture, by the master, is in the British Museum.

III.—The CRUCIFIXION, by Tintoretto; size of the Print 43 by 22½ inches.
Colour, Bistre.

The tone of this print is bistre, but it has also three distinct tints. Like the print of the Presentation to the Temple, its size rendered three large blocks necessary, but here each sheet was shown separate, as originally printed; and placed in a frame of three compartments. The tone of this cut is more especially that of Ugo da Carpi, and the Italian school; and the effort is equally powerful and successful. It would seem that, in this work, Jackson must have used four blocks to

produce the several tints; twelve blocks in all; yet so accurate has been the registering, that it would do no discredit to the precision of the present day. The picture was painted by Tintoretto, in 1565, for the Scuola di San Rocco at Venice, in a room of which building, called the Albergo, it was originally placed. Celebrated as it is as a work of art, it has acquired increased fame as the memorable proof of Tintoret's rapidity of execution.

"The wealthy confraternity of S. Rock," says Pinkerton, "having invited Paul Veronese, Tintoretto, Salviati, and Zucchero, to make designs for a picture of the Crucifixion, in order to have that design executed which appeared to have the greatest merit, Tintoretto finished his picture, and had it fixed in the proper place, before any of the other artists had completed their sketches. From which transaction he was called 'Il Furioso Tintoretto.'"

IV.—The VIRGIN on a THRONE, with the INFANT JESUS, surrounded by St. Jerome, St. Joseph, and other Saints, by Paul Veronese; size of the Print, 20 by 13½ inches. Colour, Bistre.

Jackson probably could hardly have selected any painting in the Venetian School better calculated to illustrate the chiaroscuro effect than this remarkable production of Cagliari's pencil. Burnet has chosen it as his subject in his *Practical Hints on Colour*, where it is figured, accompanied by some excellent remarks.—*See* Plate IV., p. 28. After studying his observations it may be well doubted whether this work would not compare with the Peter Martyr itself. There may be triumphs in relievo, combined with a general evenness of execution, more decided in the Titian; but in colouring, and in chiaroscuro, and the faithful rendering of the striking and agreeable contrasts of the original, this grand cut may prefer at least an equal claim.

So far as regards this particular impression, the colour is decidedly richer and more liberally diffused than in any of the series. "The purple tinge of the drapery, supported by a cherub's head," is admirably expressed; and the gorgeous tapestry, which forms the back ground of the Virgin's enthronement, assumes in the print an importance strikingly attractive. It is supposed to represent the identical tapestry used in decorating the Church of St. Rock on festival days. The picture is now in the Academy of Arts, at Venice; and is likewise one of those which have made the trip to Paris and back.

V.—The ENTOMBMENT of OUR SAVIOUR, by Jacopo da Ponte, called Bassano; size of Print, 22 by 15 inches. Colour, Bistre.

Bassano painted this fine picture for the Church of the Seminary at Padua, where it still remains. It represents the dead body of Our Saviour, carried to the grave by Joseph of Arimathea and Nicodemus, with attendants bearing torches, and surrounded by the Virgin Mary and other females of the Holy Family. The Mother's grief, as she reclines beside the tomb, in a fainting posture, is deeply touching; that of the Maries, scarcely less so. The expression in the countenance of Joseph is that of manly resignation; while Nicodemus, still supporting the lower limbs of the

dead body, averts his head. The scene is altogether grand and solemn; and, although the figures are mostly in action, and the foreground displays accessories of burial, there is a repose and dignity of character throughout the composition, more than usually found in Bassano's works. The aged Joseph is said to be a portrait of the painter, the Virgin that of his wife; and the half-veiled figure hanging over her, that of his daughter. Jackson's work in this block differs very much, both in manner and in effect, from that in all the preceding cuts. There is more careful and minute cutting, not only in the landscape and its rich foliage, but in every detail connected with the entombment.

VI.—The MARRIAGE of ST. CATHERINE, by Paul Veronese; size of Print, 20 by 15 inches. Colour, Grey Chalk.

The original picture, which is a remarkable treatment of a subject so often chosen by the Old Masters, is in the ancient Church of St. Catherine, in Venice. The Virgin is enthroned, and bends over the Infant Saviour, who is receiving St. Catherine's hand. Angels of women (by no means angelic women), are seen in numbers on the left—raising their sweet Hosannas—accompanied with lutes, lyres, and similar instruments; while a flight of chubby cherubs, with and without bodies, is seen soaring above in heavenly chorus, and preparing to crown the Infant Bridegroom. The sainted bride—personified in a noble Venetian dame, more matronly than bridal—with a crown (and a very earthly one) faintly visible above her head, but without a vestige of her traditional wheel, forms the prime feature of the scene. Her ample form, all graceful and well-proportioned as it is, engrosses, probably, quite her full share of space and consequence. The Infant Bridegroom and His Holy Mother become subordinate to it. Nevertheless the whole, if less pleasing and less congenial with common notion than either the Raffaelle or the Parmegiano, of the same subject, is full of life and animation, and constitutes a picture by no means unworthy of its high reputation.

Jackson's cut after this picture, affects a tint by no means usual with him, or common with other English or French wood engravers. More than any other chiaroscuro print, it will perhaps be felt to literally translate the term "camaïeu," which the French give to this particular process. The colour is a grey chalk, with the shadows in a "gris verdâtre," leaving the white ground of the paper in so high a relief, as to impart to the cut all the appearance of a great cameo; and this becomes very striking in an impression such as the present, where the printing from the several blocks has been most carefully executed, and not a line of the bold cutting has been lost.

The style, nevertheless, in its greatest perfection, scarcely compares with the free drawing-like character of the sepia or bistre. However good the impressions, their tone is pale in comparison; like many grey-chalk sketches, unrelieved by colour, they must always be more or less dependent, for their effect, upon the contrast provided by the tinted ground on which they may be shown.

C. R. P.

Exhibited by SIR CHARLES RUGGE PRICE, BART., *Member.*

TWO CUTS, by Ugo da Carpi, the inventor of the process of engraving on WOOD, by two or more blocks, without any outline, in imitation of Drawings in Sepia, Indian Ink, or other colours; in the possession of DANIEL GREEN, JUNR., ESQ., *Member.* The two undermentioned prints are not dated, but were probably executed between 1515 and 1520:—

1. ANANIAS and SAPPHIRA, in bistre, from the design of Raffaelle. Sapphira is seen coming in on the left, telling money into her hand; and the disciples on the right are engaged in distributing relief to the poor. This differs in some details from the Cartoon, but conveying a vivid idea of what Raffaelle's first drawing for this work might have been.

2. The TAKING DOWN FROM THE CROSS, in sepia, also after Raffaelle. Joseph of Arimathea and St. John, on either side, receive the Saviour's body, which two men upon the cross are engaged in lowering, the Magdalene and two other females tend the fainting Mother of Jesus. This cut is expressive of the deepest feeling; from the correctness of the design and purity of outline, it might have been drawn by Raffaelle himself upon the block; and its simplicity and graceful style seem to mark it as an original work.—From the Collection of Jonathan Richardson, Portrait Painter, sold in 1747.

SAMSON and DELILAH, by Titian; one of the few and best authenticated wood-blocks *cut* by this great master; a full composition of many figures, very spiritedly drawn with a quill pen. In the foreground, Samson rises from the lap of his betrayer, who, with the shears and fatal locks in her hand, draws back in alarm at the success of her deception. Some armed Philistines on the left rush in to bind their strengthless enemy, the lords standing by, whilst a female attendant seems desirous to ward off the arrest of her master.

D. G., JUN.

Exhibited by DANIEL GREEN, JUN., *Member.*

THE Invention of the Art of Engraving, so far, at least, as relates to impressions from metal plates, coincided very nearly with the first introduction of Printing, namely, about the middle of the fifteenth century. But engraving itself, that is to say, the art of chasing on metals, dates from a very much earlier period, and was without question known to the Ancients. The Phœnicians, foremost in all arts of civilization and luxury, and well acquainted with the use of metals for the purposes of ornament, executed relief engraving on a compound of copper and tin, as well as small *bassi-relievi* in silver. Pateras and armour were thus ornamented. The celebrated Bronstedt breast-plate, fragments of a Grecian suit of armour, now in the British Museum, are most delicately chased in very thin plates of metal, and are probably the finest specimens of engraved work that has come down to us from antiquity; though only three inches high, the figures are perfectly executed, and even their helmets and shields show delicate ornaments. We have something more than a tradition of early engraving in our own country. Many of the Saxon

instruments of war exhibit marks of the graver, or some similar tool, and the works of Anglo-Saxon goldsmiths of the time of Alfred, were held in high esteem on the Continent. There is preserved in the Museum at Oxford, a jewel of gold, found in the Isle of Athelncy, made, as the inscription records, for King Alfred, the back of which is engraved with foliage of fruit and flowers. The brass sepulchral plates of our Anglo-Norman monuments are executed with the graver, and in some instances crossed and re-crossed with lines, exactly in the manner of the hatching on a copper-plate. Had rubbings been taken at the time of these plates, they would have formed veritable engravings.

An interesting record of what may be deemed a near approach to an earlier discovery of engraving, is found in the pages of Herodotus, who informs us that Aristagorus of Miletus, wishing to persuade Cleomenes, King of Sparta, to undertake the invasion of Persia, displayed to him a map, traced on brass or copper, of "all the seas, and lands, and rivers of the world," that is, of the then Greek world, and which map was probably nothing less than the outline, on metal, of an engraved map, like those of Hollar, or as some published at the present day. The Greeks also used rings and plates of steel, cut and inlaid with lines of gold; Florentine goldsmiths, of the fourteenth and fifteenth centuries, in imitation of these, made plates of gold and silver, and having traced the design, generally foliage, or arabesque, filled up the lines with a black substance termed Nigellum, or *Niello.* This on becoming dry showed the design in black on a silver ground, like a clear pen drawing. From such a plate, by one of those happy incidents from which important events have often sprung, the invention of taking from engravings impressions on vellum, cloth, or paper, has its origin. It is related that some damp linen had been by accident thrown over one of these silver plates freshly filled with *niello,* and the artist having leant thereon, was surprised, on removing the linen, to discover upon it a beautiful and exact delineation of his work. From the time of the first discovery, the progress made was rapid; and as in printing, so in engraving, the first introduction of the art was closely succeeded by some of its most admirable productions. Maso Finiguerra first practised the art in Italy about 1450; and within the space of little more than half a century, in Italy, in Germany, and in the Netherlands, engraving attained a high degree of excellence. Being followed, not unfrequently, by painters themselves, and in general under their own supervision, it partook thoroughly of the art-character of the age.

In selecting specimens of prints in this exhibition, regard was chiefly had to those earlier schools of Engravers, whose productions claim the first rank as efforts of the burin, and the extreme rarity of whose prints, in the most perfect state, invests them with an interest wanting to the most meritorious works of our own day. Handed down through successive generations, ever treasured and regarded with delight, some few impressions, unscathed by the chances to which such objects are liable, remain to our own time as beautiful and fresh as when, three centuries and a half ago, they left the hands of the printer.

D. G., JUN.

The following EIGHTEEN SPECIMENS were selected from the valuable and extensive Collection of Engravings in the possession of FELIX SLADE, ESQ., *Member*:—

1. LA VIERGE AU PALMIER; the Madonna and Child, with St. Elizabeth and the infant St. John, seated in a landscape beneath a palm-tree; engraved by Marc Antonio, from a design by Raphael. Berttch speaks of it as one of the most perfect works of the painter and engraver. —From the Dumesnil, Debois, and Maberly Collections.

2. ST. PAUL PREACHING at ATHENS; from the well-known cartoon of Raphael, engraved by Marc Antonio, probably several years after his arrival in Rome, being in his second manner.

3. The MADONNA DELLA SCALA; the Virgin and another female Saint are ascending the steps of the Temple, on which the Saviour is seated, preaching, by Marc Antonio, in his later manner, from a design by Polidoro, though by some ascribed to Raphael. Marc Antonio, the most esteemed engraver of the Italian School, was born at Bologna, 1475, was first a pupil of Francia. About 1510 he went to Rome, and, attracting the notice of Raphael, was engaged by the great painter to reproduce his designs, and he is believed to have perfected the engravings with his own hand. No succeeding engraver has equalled Antonio in purity of outline and truth of expression. He died at Bologna shortly after the sack of Rome, which took place A.D. 1527.

4. The CORONATION of the VIRGIN; engraved by Martin Schoën, from his own design. The Madonna is seated on a throne on the right hand of the ALMIGHTY; behind the throne is a group of three angels in adoration. An exceedingly beautiful little print, most carefully executed. This artist, born at Colmar, of noble family, about 1453, and died 1486, has the credit of being the first person, known by name, who engraved metal plates for the express purpose of taking from them impressions on paper. He engraved solely from his own compositions, and one of his prints came into the hands of Michael Angelo, who esteemed it so much that he copied it in colour.—From the Dumesnil and McIntosh Collections.

5. The ECCE HOMO, drawn and engraved by Lucas von Leyden, with the date 1510, and his mark on a stone in the foreground. This masterpiece of art, executed when he was sixteen years old, contains upwards of one hundred figures, all most correctly drawn, and the perspective admirably expressed. This extraordinary and precocious artist was born at Leyden in 1494, and was the son of a painter; at nine years old he began to design and to engrave, and at twelve he executed a history of St. Hubert, for which he was paid as many pieces of gold as he was years old; he painted on glass as well as in oils, and died in 1533. From the delicacy of his work, fine impressions of his plates are extremely rare. This print was formerly in the possession of Mr. Brooke and Prince Tufialkin, and was on the point of leaving this country for a German court, when it was secured by the Exhibitor.

6. The CONVERSION of St. EUSTACHIUS; designed and engraved by Albert Durer; the finest known impression of this Print, sometimes called "St. Hubert," in which the Saint, in the dress of a huntsman, kneels before a stag with a crucifix between its antlers, which had suddenly appeared to him whilst hunting. The Emperor Maximilian frequently visited Albert Durer in

his studio, and was so pleased with this print, that he ordered the copper to be filled with gold, anxious to enshrine the wonderful work for ever; and it is preserved in this state in the Imperial Library at Vienna. This impression, from the Mariette Collection, is inscribed with the date 1667, and the name of that collector, who only affixed it to prints of the highest character.

Albert Durer, Painter, Engraver, Sculptor, Architect, and Mathematician, was born at Nuremberg in 1471; he was placed under Michel Wolgemuth at the age of fifteen; he died in 1529.

7. The GOLD-WEIGHER, designed and etched by Rembrandt, 1639; in the very early state, from the Barnard Collection. It is the portrait of a Receiver-General of the States of Holland. Where all is finished in this print, except the face, it is called "the Gold-weigher with the white face."

8. The THREE TREES: under this name Rembrandt has produced one of his most poetical and effective pieces of chiaroscuro landscapes. This great artist was born in 1606, at his father's mill, on the banks of a canal near Leyden; he died in 1674; his eminence as a painter and engraver is too well known to be more than alluded to; Fuseli said of him—"he never made any regular approach to the Temple of Fame, but seems to have suddenly stolen the key and entered the building."

9. LANDSCAPE with CATTLE, 1680, by Nicholas Berghem. The cattle are drinking at a brook, near the ruins of an ancient building, whilst a female peasant is bathing her feet and talking to a man close beside her. Proof, with the name etched in; only two earlier impressions are known; one is in the Imperial Gallery, at Vienna; the second was given to the National Museum, by the Exhibitor.

10. LANDSCAPE with FIGURES, by Berghem. This little etching is so full of light that it is known by the name of "le Diamant."—From the Collection of Mr. Beckford, who carried it about with him, and a few other chosen prints, in his journies.

Nicholas Berghem was born at Haerlem, in 1621, and first studied under Van Goyen and Weenix; he takes the first rank as a painter of landscape and cattle, his animals being equal to those of Paul Potter and Vandevelde. The etchings are of the highest interest, and combine the greatest freedom of drawing with thorough truthfulness to nature. This gifted artist died in 1683.

11. A PORTRAIT of ADRIENNE le COUVREUR, engraved by Peter Drevet, after Charles Coypel, who was a celebrated painter of portraits, of which this was esteemed his finest work, as it is the engraver's *chef-d'œuvre;* a remarkably pure and fine proof. This gifted actress was born in 1690, at Fismes, in Champagne, of poor parents. Before the age of fifteen she first appeared on the stage, at Strasbourg, and in a month from her début, at Paris, was appointed Actress in Ordinary to the King, in Tragedy and Comedy; and the public enthusiasm

in her favour was never abated until her death, which is supposed to have been caused by grief at the neglect of Marshal Saxe, one of her admirers, among whom also ranked Voltaire. She is represented in the print in the character of *Cornelia;* one of her most celebrated parts was the *Phèdre* of RACINE.

Pierre Drevet, born in Paris, 1697, was one of the most successful engravers of portraits of the French School. Leserque characterises this artist by saying—"It is possible to engrave portraits in a bolder and more picturesque style (as Morin), but in the finished and exquisite manner it could be scarcely possible to surpass him." His rendering of the texture of furs, lawn, velvet, &c., is in the highest degree of perfection; he died in 1739.

12. L'INSTRUCTION PATERNELLE, engraved by J. G. Wille, after Terburg; a finished proof before the writing, or the coat of arms, in which state the effect is truly brilliant. This print is also known as "the Satin Gown," from the wonderful manner in which the younger female's dress is rendered; nor is the transparency of the drinking-glass less worthy of note. The original picture is in the Museum, at Berlin. J. G. Wille was born at Konigsburg, in 1715, and studied in Paris: the highly-finished works of Gerard Douw and Terburg have been produced by his graver in perfection; he died in 1807.

13. PORTRAIT of JOHN LORD MORDAUNT, drawn and engraved by William Faithorne; a *chef-d'œuvre* of the artist, very early proof, before some cross hatching on the hair; one of the most perfect specimens of English portraiture. Around the portrait are eight shields of arms, containing the alliances of Mordaunt with Howard and Carey. This nobleman was created Viscount Avalon, in 1659; he was Constable of Windsor Castle; his son, by Elizabeth, daughter of Thomas Carey, was the famous General of the English forces in Spain, Charles Mordaunt, third Earl of Peterborough, K.G. Faithorne was born in 1625, died in 1691.

14. ABRAHAM sending away HAGAR, engraved by Sir Robert Strange, 1763, after Guercino. This print is very clear and expressive, and the draperies beautifully rendered. Strange was born in the Orkneys, in 1721; originally intended for the law, his taste led him to prefer design, of which he began the study in Edinburgh. To escape the turmoils of the Civil War of '45, he came to England, and then visited Rome, where he attained great efficiency under Le Bas. After his return, in 1751, he devoted his time to historical engraving; again visited Italy, and took copies of the most celebrated pictures of the Old Masters for engraving. He was a Member of the Academies of Rome, Bologna, Parma, and Paris; knighted by George III., in 1787, and died in 1792, universally esteemed for his character, as well as for his talents.

15. THE FISHERY, after Richard Wright, engraved by William Woollett, 1768; India proof, *without letters.* The bold swelling of the waves, the fluidity and action of the water, and the light restless spray, are very finely expressed by the differences of line; dark rolling clouds on the left indicate a passing storm, and there is such an appearance of breeze and motion pervading the entire print as to lead the spectator to believe that he is actually standing by the "Fish Machine," on the shore. The picture from which the print is taken was painted for Sir James Hort, Baronet (cr. 1767), Consul-General at Lisbon, and was awarded the first

premium of the Society of Arts, in 1764. William Woollett was born at Maidstone, in 1735, and was chiefly indebted to his own talents for his near approach to perfection in his art. By a most successful union, in his plates, of the point and the graver, he ensured depth and vigour in the foreground, whilst the distances are treated with the greatest softness and delicacy of handling; and the representations of foliage are almost inimitable. He died in 1785, in the fulness of his powers.

16. SAINT CECILIA, after *Domenichino*, engraved by William Sharp, a print which fully expresses the admirable qualities of this artist in line engraving. He was born in London, in 1749, and as he lived to 1824, his work forms a connecting link between the schools to which reference has been made, and whose works are entirely on copper, and the present age of steel engraving, of which the plates give birth to impressions almost *ad infinitum*. When at Rome, Sharp was introduced to Raphael Morghen, then an old man, who, after showing his visitor some fine reserved proofs of his own works, exclaimed, "and, now, Mr. Sharp, I will show you a print equal, I think, to anything I ever did," producing our artist's print of "the Doctors of the Church," after Guido, a compliment which was no more than he deserved.

Strange, Woollett, and Sharpe are the chief masters of engraving, of the later English School, and to each must be assigned a high degree of excellence. Woollett's landscapes have probably never been surpassed; and in the historical works of Strange are admirably rendered the different characteristics of the several great masters he copied. Indeed, of this branch of the art he may justly be considered the father, in this country.

17. A HEAD, in profile, with turban round, size 6½ inches by 5¼; called "the Standard-Bearer;" engraved in mezzo-tint, by Prince Rupert; his print, called "the Execution of St. John the Baptist," is the earliest of his mezzo-tints extant, and is dated 1658. After this active cavalier general retired from court, he devoted his attention to the study of philosophy and chemistry, and to him are ascribed many curious inventions, and especially the art of mezzo-tint engraving. But the honour of this discovery is now ascertained to belong to Lieutenant-Colonel Louis Von Siegen, an officer in the service of the Land-grave of Hesse-Cassel, and his first plate was an engraved portrait, in 1643, of Amelia, Princess of Hesse-Cassel. Baron Heineken states that Von Siegen imparted his secret to Prince Rupert.

18. A PORTRAIT of NELLY O'BRIEN, engraved after Sir Joshua Reynolds, in mezzo-tint, by John Dixon, who was eminent in that line, and who flourished about 1770. Sir Joshua, like Rubens, was fortunate in being surrounded by engravers who thoroughly understood him, and have multiplied and transmitted his works, chiefly by mezzo-tint.

This charming portrait of "the Irish Beauty" of her day, was painted by Sir Joshua no less than six times.

D. G., JUN.

Exhibited by FELIX SLADE, *Member.*

A PORTFOLIO, from the WORKS of RAFFAELLE,

Consisting of the Vatican Frescoes, and other chief works of this Master, engraved by Giorgio Ghisi Augustino di Musis, Johannes Volpato, Raphael Morghen, and others.

The four first subjects occupy the first compartment of the Vatican, called "Stanza della Segnatura," the Hall of the Sciences, and in them Raffaelle has evinced a grandeur of design which perhaps he never afterwards surpassed:—

1. THEOLOGY, commonly called "The Disputa," 1508; engravings by Giorgio Ghisi, 1532, and J. Volpato. In the upper part of the work is represented the TRINITY, surrounded by Patriarchs and Apostles, sublime and dignified figures, with the noblest solemnity and repose in their countenance. Below, as if supporting the thrones, are numerous cherub-heads, and four boy-angels hold the books of the Gospels. In the lower part, on either side of the Altar, with the Eucharist, are the Evangelists, the Fathers of the Church, St. Ambrose, St. Augustine, St. Gregory, and St. Jerome; also the Doctors of the Church who continued the tradition, and other Theologians.

2. PHILOSOPHY, called "the School of Athens," 1509; engraved by Volpato. In the upper part of a fine architectural composition, a Temple, with presiding statues of Apollo and Minerva, are introduced Plato and Aristotle, surrounded by their disciples; in another group Socrates reasons with Alcibiades; these represent the school of the higher philosophy. On a lower plane is Pythagoras in the midst of his scholars, one holding a tablet inscribed with Music; in another part Archimedes instructs his pupils in Geometry; Zoroaster and Ptolemy, each with a sphere, are the representatives of Astronomy and Geography. Diogenes reclines on the steps with a book, from whom a young man is directed by one of the elders to turn to the higher philosophy. The different personages in this work are most happily disposed, the motions free and unconstrained, and the characteristics intelligible. Raffaelle has introduced, among the lookers-on, portraits of several contemporary personages; among them Frederico, Duke d'Urbino, a most elegant figure, distinguished by his flowing hair. The great painter himself, and his master Perugino, appear entering on the right, and Raffaelle's uncle, Bramante, the architect of St. Peter's, is represented in the figure of Archimedes.

3. POETRY, called the "Parnassus," 1511, by Volpato. The centre group is Apollo, seated on Mount Parnassus surrounded by the Muses, with the most celebrated Greek, Latin, and Tuscan poets. In the lower groups are chiefly the lyric—in the upper may be recognized the epic poets. Thus Pindar, an aged figure seated, converses with Horace and Anacreon; on the opposite side are Ariosto, Tasso, and Raffaelle's favourite, Petrarch; also a charming figure of Sappho, seated with a scroll in her hand. Above, placed between Virgil and Dante, is the most impressive figure of the group, Homer, who, though deprived of sight, seems possessed of a character almost superhuman, and to speak and prophesy at the same time. A youth, sitting under a laurel, listens eagerly, and writes on his tablets the effusions of the great bard.

4. JURISPRUDENCE, engraved by Volpato and Raphael Morghen. This subject occupies the fourth wall of the first compartment. On one side, the Emperor Justinian presents to Trebonian

the Code of Civil Law, whose air of humility is regarded as the perfection of expression; on the other side, Gregory IX. gives the Decretals to a consistory advocate. Above are allegorical figures of Prudence, Temperance, and Fortitude, the virtues necessary to a proper interpretation of the Science of Law, personified by females. Prudence is represented with a double countenance, as looking into the Past and Future; Fortitude holds an oak-branch, and has a lion by her side; and Temperance holds a bridle.

In the Second Compartment, called the "Stanze d'Elidoro," are the four following subjects, painted by Raffaelle, about 1512:—

5. The STORY of HELIODORUS being driven from the TEMPLE, at Jerusalem, by a Supernatural Apparition, divinely sent to punish his sacrilege, as recorded in the Apocrypha, 2 *Maccabees, ch.* iii, engraved by Volpato. This is considered to be one of Raffaelle's most distinguished performances, and in it he appears to have exerted all his wonderful power of expression, both in face and figure. Surprising lightness and swiftness of motion is apparent in the figures of the Heavenly Messengers,—their frown withers the strength of Heliodorus and prostrates him to the ground, while the consternation of his attendants, in flight, is also expressed in the most admirable manner. On the opposite side is contrasted a finely varied group of spectators; among them a kneeling female figure of exquisite grace, who, though her face is averted, expresses, by her attitude and the turn of her neck, even more than features would supply. In the lower corner is introduced a portrait of Pope Julius II., borne on a chair of state, as though he had come to look at the work; and in his bearers Raffaelle has introduced portraits of himself and his celebrated engraver, Marc Antonio. The treatment of this subject may be held to symbolize the Divine protection of the Church against violence.

6. The MIRACLE of the MASS at BOLSENA, engraved by Raphael Morghen. The subject represents a miracle, wrought in 1263, in conviction of a sceptic priest. The kneeling cardinals and prelates on one side, and the beautifully varied group of women and children below the steps on the other, are admirably conceived and rendered; contrasted with them are the independent figures of the Swiss Papal Guard, and above are elegant groups of choir-boys with tapers. The portrait of Julius II. is again introduced. Raphael Morghen was born at Naples, in 1755; he was a pupil of G. Volpato.

7. ST. PETER'S RELEASE from PRISON. Painted in allusion to the imprisonment of Leo X., at Ravenna, from which he was set free the year before this subject was painted, by being raised to the Papal Chair, on the death of Julius II. In this work Raffaelle has given proof of his great ability in conducting the effects of three different lights; the soldiers near the prison are illuminated by the moon-light; others by a torch held by one of the guards; whilst from the angel emanates a splendour which rivals that of the sun.

The fourth subject of the series in the gallery represents ST. LEONO MAGNO stopping ATTILA, at the Gates of Rome; and contains some fine groups of horsemen.

In the Third Compartment, called the "Stanza del Incendio," are four pictures, from which the three following engravings were exhibited:—

8. The BURNING of the BORGO VECCHIO, or Suburb of Rome, miraculously extinguished by Leo IV.; engraved by Volpato. The delineation of the terrible effects of fire is here carried to its utmost limits. The time is night, and the fury of the wind seems to scatter the burning embers, and spread the fire from house to house, while several women and children implore the protection of the Pontiff. On the right are some figures of great beauty of drawing, who attempt to carry water; and in the group on the left the painter has repeated the episode of Æneas bearing his aged Father from the flames of Troy.

9. The VICTORY over the SARACENS, at the mouth of the Tiber, obtained by Leo IV.; engraved by Aloysius Fabri. Nothing could be more vigorous and masterly than the drawing and attitudes in this work; and the shame and humiliation of defeat is most expressively conveyed in the figures of the captives stepping on shore.

10. The CORONATION of CHARLEMAGNE, by Pope Leo III.; in this picture are introduced the portraits of Francis I. and Leo X., who were contemporaries; engraved by A. Fabri, open letter proof.

The fourth subject, not in this Collection, represented Leo III. protesting, before Charlemagne, his innocence of the charges brought against him. This apartment occupied Raffaelle nine years, till 1517.

11. The DONATION of CONSTANTINE; engraved by Batista Franco, 1546. A large and well-filled composition, representing Pope Sylvester (a portrait of Clement VII.), seated under a canopy in St. Peter's, and the Emperor, kneeling, offers to him the City of Rome, under the emblem of a statue; a large concourse of persons around, and musicians at a window performing a flourish of trumpets. Proof before the halberds were finished.—From the McIntosh Collection.

12. The DEFEAT of PYRRHUS, King of Epirus, by the Roman General Fabricius; engraved by Cornelius Cort, about 1570. A large battle-piece, representing the impetuous charge of the Roman legions in this, their third, encounter with that formidable and determined invader, whose elephants, hitherto invincible, being discomfited by fire-brands, turn in their terror upon their own ranks, trampling them in their fury; one enraged beast lifts a horse into the air, and dashes it to the ground; another, in full retreat, seizes with his trunk the castle on his back, overturning it with the archers. This subject has the following inscription:—"*Ex archetypo Raphaelis Urbinatis, quod est apud cavalerium Patricium Romanum,* M.D.LXV.–1565.—From the Mariette Collection. This picture is not known as extant.

13. The TRIUMPH of GALATEA, engraved by Marco Ravenna, about 1545. The subject represents the Sea Goddess, borne over the waves in her shell, drawn by dolphins, with Nymphs

and Tritons sporting around, and Arnorini discharging arrows in the air; the utmost sweetness and joyousness breathe through this work, which must have formed a charming feature in the saloon of the wealthy banker.—From the De Fries Collection. The original is one of the frescoes painted by Raffaelle for the Palace of Augustini Chigi, the munificent patron of art. Chigi died the same year as Raffaelle, 1520. His mansion is the present Farnesina Palace.

14. The FOUR SYBILS, 1512; engraved by Giudetti and Bertini, pupils of Raphael Morghen, This work was painted in fresco, for the Chigi Chapel, in the Church of Santa Maria della Pace; it is a large allegorical subject, of the Sybils delivering their prophecy for the confirmation of Revealed Religion. This work was highly esteemed when finished; it is now much injured, and in some parts quite effaced, but the engraving shows them to have been figures of wonderful and simple beauty.

15. CHRIST DISPUTING with the DOCTORS. A tasteful and delicate etching, by Batista Franco, date about 1550. A composition of about twenty figures in a fine hall, or temple; the grouping is most elegant, and the heads are varied, and full of thought; first state before the inscription.—From the Collection of Sir Hans Sloane and Sir Mark Sykes. Batista Franco was a celebrated engraver and an able artist, born at Venice, 1498; died 1561.

16. LO SPASIMO di SICILIA, or CHRIST bearing the Cross on Calvary; the Maries and St. John following in the utmost distress. Engraving by Augustino di Musis, 1517. An upright folio, with sixteen principal figures, from one of Raffaelle's finest oil paintings, designed for the Convent of Santa Maria della Spasimo, at Palermo, and now in the Escurial, Madrid. The figure of the Saviour is the embodiment of sorrow, and yet is of divine beauty and majesty. Amidst the varied combination of forms, this figure is kept distinct with consummate art, and forms the centre point of the picture. Engraving also by Mandinson. Proof from Dr. Badinell's Collection.

17. ELYMAS STRUCK BLIND; engraved by Augustino di Musis; in this specimen of Raphael's famous Cartoon, the Pro-Consul, Sergius Paulus, is without the laurel wreath, which distinguishes it from the usual representation of the work.

18. The BEAUTIFUL GATE of the TEMPLE, engraved by Batista Franco; in which some of the columns are straight, and some are spiral. The kneeling beggar on the left hand in this print is a portrait of Parmegiano, not, we would hope, very flattering. In another etching of this subject, in this Collection, probably from Raffaelle's first design, *all* the columns are straight, instead of spiral, as they appear in the finished well-known Cartoon.

19. The TRANSFIGURATION, engraved by Raphael Morghen; also by Cornelius Cort, who was a pupil of Titian, in 1560. This grand and equally well-known picture, representing the mysterious scene on Mount Tabor, was the last and crowning work of the painter, who died before it was completed, on Good Friday, 1520, at the early age of 37.

20. The CONVERSION of SAUL, from one of the last Cartoons of Raffaelle, originally

ten in number, five being subjects from the life of St. Peter, and five from that of St. Paul. The two others, in addition, are Saul at the Martyrdom of St. Stephen, and St. Paul delivered from prison at Philippi, the tapestries of which are in the Vatican. In the present design the figure of Saul lies prostrate, as thrown from his horse, his sword fallen from his belt. Above, addressing him, is seen the Second Person of the Trinity, borne up by cherubs. On the right, the caravan is in dismay; whilst, on the left, attendants attempt to stop the runaway horse.

D. G., JUN.

Exhibited by DANIEL GREEN, JUN., *Member.*

AGGAS'S MAP OF LONDON. Horace Walpole says, "Ralph Aggas was a surveyor, and related to Edward Aggas, a printer." He made maps of Oxford, Cambridge, and Dunwich, but he is best known by his large map, entitled "Civitas Londinum," which was re-engraved by Vertue, who gives the following account of the map:—"A plan and view of London, with the River Thames, and adjacent parts, being the most ancient prospect in print. This was reported to have been done in the time of Henry VIII. or King Edward VI., but, from several circumstances, it appears to be done early in the beginning of Queen Elizabeth's reign (about 1560), being cut in several blocks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps remained, being put up against walls in houses, therefore in length of time all decayed or lost. The length of this printed plan is 6 feet 3 inches by 2 feet 4 inches, contained in six sheets and two half-sheets." This very rare map was formerly in the library of the Rev. M. Matthew, of Hereford.

Exhibited by permission of the CORPORATION OF THE CITY OF LONDON, *from the Library, Guildhall.*

An ENGRAVED PORTRAIT of SIR RICHARD WHITTINGTON, thrice Lord Mayor of London; early copy, by Reginald Elstrach, who flourished in 1590.

The portraits of Sir Richard Whittington by Elstrach have become rare. In this print the worthy lord mayor, "the Loade starre and chief chosen floure of Merchandy," as he is called, is represented with his right hand resting on a cat. In the first proofs he was drawn with his hand on a skull, but the public would not purchase the print. The engraver, therefore, was obliged to change the skull into a cat, to satisfy the prevailing notion that Whittington's fortune was made by means of a cat. The print has been re-engraved as the frontispiece to the Memoir of this celebrated City worthy, intituled "*The Model Merchant of the Middle Ages*, Exemplified in the Story of Whittington and his Cat, or an Attempt to Rescue that Interesting Story from the region of Fable, and to place it in its proper position in the Legitimate History of this Country. By the REV. SAMUEL LYSONS, M.A., F.S.A. London: Hamilton, Adams, & Co. Gloucester: A. Lea. 1861."

Richard Whittington was born 1350; he became a member of the Mercers' Company; was Sheriff and Alderman in 1392; Lord Mayor in 1398, 1406, and 1417. He was also M.P. of London in 1416. He died in 1423, full of years and honour.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

A PORTRAIT of OLD PARR, 5 inches by 4 inches; the artist's name, "*C. v. Dalen,*" appearing on the print, which represents Parr seated in a chair; he wears a close-fitting skull cap. At the back of the frame is printed—"The olde, old, very olde Man, Thomas Par, the Sonne of John Parr, of Winnington, in the Parish of Alberbury, in the County of Shropshire, who was borne in 1483, in the Raigne of King Edward the 4th, and is now living in the Strand, being aged 152 yeares and odd Moneths, 1635." Underneath is written in ink, "he dyed November the 15, & was buryed in Westminster Abbey."

This portrait is the same as that affixed to the *Life of Parr,* by JOHN TAYLOR, the water-poet, printed for Henry Gosson, 1635; in which the writer states that Old Parr was brought by Thomas, Earl of Arundel and Surrey, to London, "where he is well entertained and accomodated with all things, at the sole charge and cost of his Lordship."

Parr did not marry until he was 80 years of age. His first wife was Jane, daughter of John Taylor, by whom he had two children, who died young. After a union of thirty-two years his first wife died, and ten years later he married Jane, daughter of John Lloyd.

Parr was buried in the South Transept, in Westminster Abbey, where, on a marble slip, 29 inches long by 11½ inches wide, is recorded:—"THO PARR of ye County of Salopp, Borne in A: 1483. He lived in ye Reigne of Ten Princes, viz. K. Edw. 4, K. Edw. 5. K. Rich. 3. K. Hen. 7. K. Hen. 8. K. Edw. 6. Q^n^ Ma. Q. Eliz. K. Ja. & K. Charles. Aged 152 yeares & was Buryed here Novemb. 12. 1635." Thomas Parr was a member of the Broderers' Company.

Exhibited by the WORSHIPFUL COMPANY OF BRODERERS.

TWO PORTFOLIOS of HOGARTH'S WORKS; the original plates; forming a complete collection of his engravings, many of them shewing various alterations from the first sketches of the artist.

William Hogarth was born in London, in 1697, and apprenticed to Ellis Gamble, a silversmith, in Cranbourne Street. He says of himself—"Engraving on copper was, at 20 years of age, my utmost ambition." In 1718 he attended the drawing academy, in St. Martin's Lane, of Sir James Thornhill, whose daughter Jane he married, in 1730, without her father's consent. In a few years he became in easy circumstances, from the sale of his unrivalled engravings, which were eagerly sought. He died in 1764, and his wife in 1789; both are buried in Chiswick Churchyard; they had no children. Besides their value as paintings, his works, which are almost entirely engraved by himself, not only possess great humour, but are full of high moral teaching. His portrait, by himself, and many of his best productions, are in the National Collection; and in the Soane Museum are the four scenes of an "Election Contest" and the eight paintings of "A Rake's Progress." The former set was purchased at Garrick's sale, in 1823, for £1,732.

Exhibited by THOMAS HOWARD, *Member.*

A SERIES of TWELVE contemporary PORTRAITS of the STUART FAMILY, in the possession of DANIEL GREEN, JUN., ESQ., *Member*:—

1. A PORTRAIT of JAMES VI., King of Scots, as an infant, kneeling in a mortuary chapel by the bier of his father, Henry Darnley. He is represented in royal robes, and crowned as King of Scotland (when he was only thirteen months old), with the sceptre and cushion before him, and utters the prayer, in Latin, "Arise, O Lord! and avenge the innocent blood of the king my father, and defend me by thy right hand, I pray." On the altar is a figure of the Saviour standing, and holding the Cross. Behind King James are the parents of Darnley, Matthew Stuart, fourth Earl of Lennox, and his wife, Margaret Douglas (grand-daughter of Henry VII.), and their second son, Lord Charles Stuart; each of these utters a prayer similar to the above. The figure of Darnley is extended in full armour, his feet resting on two hounds couchant; two unicorns support the Crown of Scotland over his head; his helmet, gauntlets, and sword are beside him. On the bier is inscribed his titles, and date of death, Feb. 19, 1567. Banners of Scotland and the Lennox family hang in the chapel; and tablets on the wall record the ages of the respective parties at the date of this work. An inscription at the foot of this interesting print states it to be from a painting made by order of Count Lennox, in 1571, in memory of the death of Darnley.

2. A PORTRAIT of JAMES I., as King of Great Britain, 1603–1625, with the sceptre. Engraved by Crispin de Passe.

3. ELIZABETH, QUEEN of BOHEMIA, eldest daughter of James I.; an oval portrait by Miravelt, engraved by Delphius, 1623; a duplicate of that described at page 72.

4. CHARLES I., date 1628, being the pair to the last print, by Delphius, oval bust portrait, with the ruff collar, and Order of the Garter; a very thoughtful and expressive portrait of the king in the third year of his reign, 1625–1648. Painted by Mytens. The inscription round is, "Si vis omnia subiicere, subiice te ratione," a motto which the august personage must surely have subsequently forgotten.

5. PORTRAIT of CHARLES I., after Van Dyck, in mezzo-tint. The king is here represented seated, Whitehall in the back-ground; the Prince of Wales, afterwards Charles II., an infant of about two years old (born May 29, 1630), at his father's knee. This will give to the painting the date of 1632, the year Van Dyck came to England. Proof from the Buckingham Collection.

6. The SAME, after Van Dyck, engraved in line by Peter de Iode; representing half-length to the knees, in full plate-armour, holding the truncheon of command; his hair is here worn long, and the countenance much older, probably the last portrait painted by Van Dyck of the king, about 1640–1641.

7. HENRIETTA-MARIA, Queen of Charles I., 1632, habited in a black silk dress, lace

lappets and collar, and a double necklace of large pearls; a half-length standing, and holding a rose. Engraved by Peter de Iode, after Van Dyck.

8. The SAME, engraved by W. Faithorne; a beautiful and very delicate line engraving of the Queen, in a white silk dress embroidered with point lace, with a collar of rubies and pearls, a stomacher necklace, and ear-drops of pearls, with which the hair is also interwoven. This print was dedicated to Henrietta-Maria, and was "to be sould by R. Peake, at his shopp neare Holborne Conduitt." This person afterwards became a colonel in the Royal Army, at the outbreak of the Civil War, and was knighted by Charles I.; and the engraver, W. Faithorne, served under him.

9. CHARLES II., in full plate-armour, with long black hair; one hand grasps a baton, and the other, most beautifully drawn, rests on the hilt of his sword. Proof impression of the engraving by Van Dalen.

10. JAMES, DUKE of YORK, afterwards KING. Oval bust portrait, in long hair, and suit of armour, with the collar and scarf over; a highly-finished line engraving by Van Dalen, dated 1680.

11. WILLIAM, PRINCE of ORANGE, afterwards King William III. He may be called a Stuart, as his father, William of Nassau, married the Princess Mary, eldest daughter of Charles I.

12. QUEEN ANNE; 1702-1714; a truly noble portrait, after Sir Godfrey Kneller, which shows the Queen to much advantage; her hair is most tastefully arranged, falling in curls over the left shoulder, and surmounted by the crown. The dress displays richly-jewelled ermine sleeves, with the collar and order of the Garter. Engraved by P. van Gunst, Amsterdam.

Exhibited by DANIEL GREEN, JUN., *Member.*

TWO LARGE FRAMES, containing a number of the rarest and best examples of the WOOD-CUTS of THOMAS BEWICK, on vellum, china paper, &c. Among them the Chillingham wild bull on vellum; the lion, cart-horse, stag, domestic cock, pheasant, and turkey, on the same material; and many of his best vignettes, quadrupeds, and birds, in various states, on China and India paper.

Thomas Bewick, "the reviver of wood-engraving," was born near Newcastle-upon-Tyne, 1753; he died at Gateshead, in 1828. His earliest work was in illustrating *Gay's Fables*, of which the "Old Hound" obtained the premium from the Society of Arts, in 1775. His *History of Quadrupeds*, published in 1790, established his fame; it was followed by his *British Birds*, 1797, and *British Water-Birds*. He also illustrated (with his brother John), *The Traveller* and *Deserted Village*, of GOLDSMITH, and PARNELL'S *Hermit*. His master-piece is considered to be the large wood-cut of a bull, from the Earl of Tankerville's famous breed, at Chillingham Castle, a proof of which on vellum, belonging to Bewick's partner, Mr. Beilby, sold for twenty guineas. Bewick's last work, and which he left unfinished at his death, was a cut, the subject of which was the "Old Horse waiting for Death."

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., *&c.*

TWO PROOFS before letters, of Engravings by Richard Earlom, of FRUIT and FLOWERS, by Van Huysum, date 1778. These impressions, which have been for the last forty years in the exhibitor's possession, formerly belonged to Tomkins, the celebrated writing engraver. "This vainest of writing-masters dreamed through life that penmanship was one of the fine arts, and that a writing-master should be seated with his peers in the Academy."—ISAAC D'ISRAELI.

Exhibited by THOMAS LUPTON.

An ENGRAVING of "The Embarkation of King Henry VIII. at Dover, 1520, preparatory to his interview with the French King, Francis I. From the original picture, 12 feet 1 inch in length, and 6 feet 5 inches in height, preserved in the royal apartments in Windsor Castle." Drawn from the original by T. H. Grimm, and engraved by James Basire, 1781; size of engraving 48 inches by 26 inches.

Exhibited by EDWARD HADHAM NICHOLL.

An ENGRAVING of Saint Geneviève, Patrone de Paris, by T. Balechou.

An ENGRAVING of Wilson's "Niobe," the landscape by Samuel Smith, and the figures by William Sharp. This is considered to be one of S. Smith's best efforts.

Exhibited by JOHN NICHOLL, F.S.A., &c., *Member.*

A SET of CARICATURE PLAYING CARDS, representing the speculations of the time of the South Sea Bubble, ridiculed as absurdities. Many of these have since turned out profitable investments of capital, such as "Insurance on Lives," "Building Ships to Let to Freight," "Whale Fishing," "Insurance on Ships," "Fire Insurance," "Lands Improvement Company," "Redemption of Estates," "Newcastle Coal Trade," "Settling Colonies in North America," "Land Manure Company," &c. The late Lord Macaulay, who mentions the establishment of bubble companies, writes to Mr. Lysons as follows:—

"Albany, London, Feb. 20, 1856.

"Sir,

"I never heard of the cards which you mention. Indeed, I was not aware that caricature cards were known 'till George Townsend, afterwards the Marquess of Townsend, brought them into fashion in 1750. Your set must be in the highest degree rare and curious.

"I have the honor to be, Sir,

"Your most obedient Servant,

"Rev. S. Lysons, &c., &c." "T. B. MACAULAY."

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

PART of a PACK of Italian PLAYING CARDS (32); the suits being Swords, Cups, Bastons, and Money. In Spain the suits were precisely the same; whilst in Germany they were Hearts, Bells, Leaves, and Acorns; and in France the suits are Cœur, Trèfle, Pique, and Carreau (a square or lozenge), exactly answering to the English Hearts, Clubs (trefoil), Spades, and Diamonds.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

Opinions are divided as to the country where playing cards were invented, the claim being made for Germany, Spain, and France—for the former country by Heineken, and for France by Bullet. In the reign of Charles VI. of France, his treasurer charges in his accounts "56 sols" as the price of three packs of "jeux de cartes," invented for the king's diversion. In Spain, as early as 1387, they were forbidden by King John I., King of Castile. In Germany card-making was quite established in the beginning of the fifteenth century, chiefly at Nuremberg, Augsburgh, and Ulm. Cards found their way into England in the middle of that century, and were prohibited in 1463 by Edward IV., as interfering with our own manufacture of them.

Playing Cards have been designed in a great variety of devices; sometimes of an instructive character, but frequently with a political and satirical tendency.

One of the most interesting and remarkable of the political class is a pack of cards, believed to be unique, belonging to Mrs. Prest, widow of the late — Prest, Esq., of Connaught Place, who purchased them at the Hague, from a gentleman in whose family they had been from the time of their fabrication. They were exhibited in July, 1853, at a meeting of the British Archæological Association. "The pack consists of fifty-two cards, measuring 3½ inches in length by 2 inches in breadth. They are engraved on copper, and their execution exhibits no deficiency of talent on the part of the artists employed. The suits are marked, and the number of the suit on the upper corners of the cards, and the description of the subject occupying the body of the card is engraved at the bottom."—(*Journal*, No. XXXIV.) A full description of them is given in the Society's Journal. They are supposed to have been invented in Holland for the amusement of the Royalist party, during their exile with Charles II., as they illustrate the proceedings of "Old Noll," and the Rump Parliament.

PAINTINGS IN OILS.

"PAINTING is welcome.
The painting is almost the natural man;
. . . . . these pencil'd figures are
Even such as they give out."

SHAKSPEARE'S *Timon of Athens, Act* i, *Sc.* 1.

FOREMOST among Instructors must ever rank the great Teachers,—

"Whose pencil had a voice;"

for Pictures are books wherein all may read, though not with equal intelligence. PAINTING appeals to the heart and understanding, through the eye, with a power greater, because more direct, than that of the Poet or Historian; for high or low, learned or unlearned, can derive, in a greater or less degree, some of the inspiration of "Nature's Interpreters," from the contemplation of their noble productions, which may, indeed, be called "Poetry on Canvas;" and many a lesson has been imparted by a painting which books would have failed to teach, or which otherwise would have been withheld. Such of necessity was the case in countries in which the "Book of Books" was a sealed volume to the many, but which fortunately gave birth to men, whose glowing canvas, rich

"With Scripture-stories from the life of Christ,"

gave the lessons which else would not have reached the lowly and devout. These glorious works, filled as they are, as SAMUEL ROGERS once more says, with—

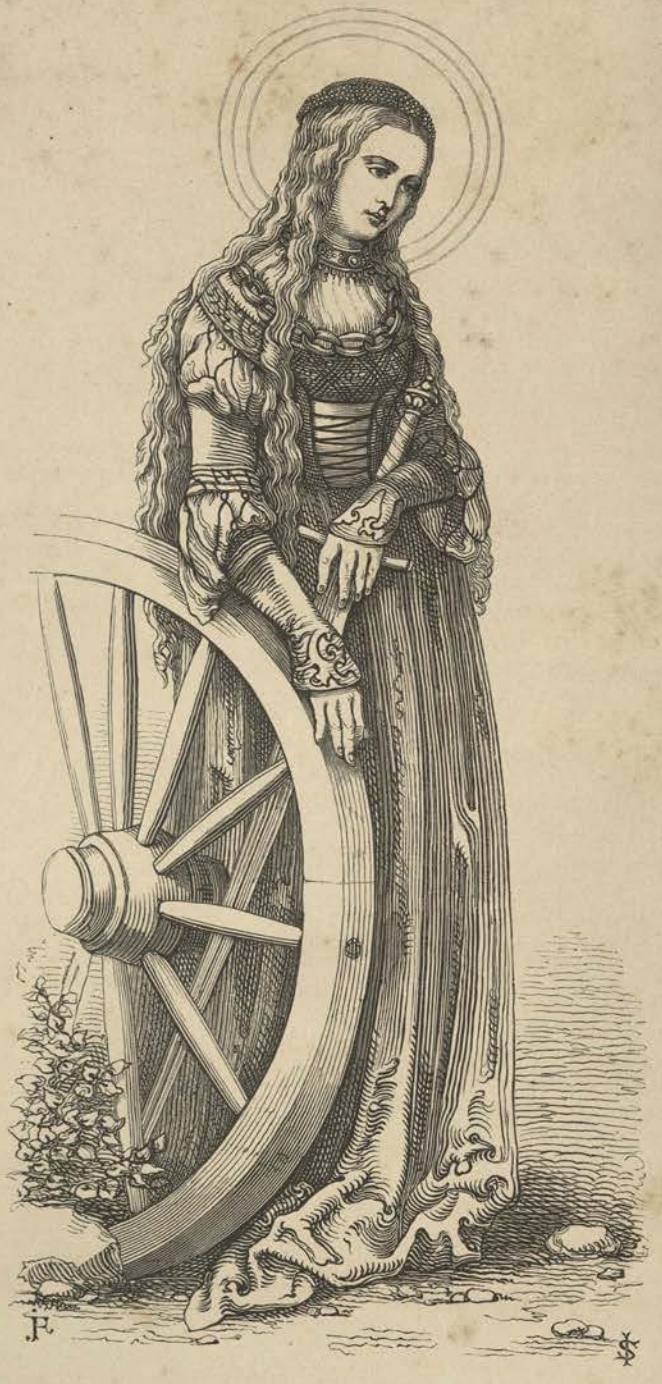
"Forms divine that liv'd and breath'd,
And would live on for ages,"

are not now needed for such a purpose to the same extent, but they still command the homage of education and taste due to their surpassing merit. Whilst the great Foreign Schools live chiefly in the Past, the comparatively Modern School of English Art has produced masters worthy in many respects to rank with their gifted forerunners; and in one special walk, the

delineation of landscape, for which the lovely scenes of this country afford such pleasing variety, our artists stand alone; nor is their excellence less in the serio-comic style, in which they evince, if not the same mastery of light and shade, all the humour of the Flemish painters without their grossness, combined with a pathos entirely their own.

The walls of the Court Room were entirely covered with pictures, which were mostly the property of Members of the Ironmongers' Company, of whom Messrs. Thomas Howard, John Nicholl, F. S. A., Apsley Pellatt, Montagu John Tatham, John Penn, F. R. S., and Henry Baily, sent choice specimens from their collections, consisting of some fine works of the Old Masters, and also selections from the English School of recent and living Painters. One of these was by Leslie, that genial artist whose charming scenes always excited the liveliest interest; another was a work of the broken-spirited Müller, cut off in his short career towards eminence. First in rank among the generous Contributors, who were not Members, must be named the lamented PRINCE CONSORT, who, in token of the great interest which His Royal Highness was pleased to express in the success of the Exhibition, graciously sent from Buckingham Palace his magnificent triptych, which of course occupied the post of honour. The Corporation of London, the Dean and Chapter of Westminster, the Carpenters' Company, and private individuals, made up by their contributions a Picture Gallery, for the nonce, of some pretensions, the arrangement of which was committed to the judgment of Mr. Thomas Howard, Member. The list of these pictures is closed by an account of the portraits of worthies and benefactors of the Company; one of these is by the hand of one of the greatest of English painters, GAINSBOROUGH.

G. R. F.



Paintings in Oils.

THE following PICTURE, from BUCKINGHAM PALACE, but originally in the late PRINCE CONSORT'S COLLECTION of the OLD MASTERS, at Kensington Palace, was purchased by His Royal Highness at the sale of Lord Orford's pictures, formerly at Wolverton. It is supposed to be the only work of the master in England, and was highly valued by the late Prince:—

A FOLDING TRIPTYCH, by Matthew Grunewald; the painting, in oil on wood panels, enclosed in a gilt frame, is 5 feet 6 inches high, and 4 feet wide in the centre compartment, and each folding leaf, or shutter, is 1 foot 10 inches wide, the whole composition extending in front to nearly 8 feet, with paintings on the back of the folding leaves. The figures are whole lengths, and about three-quarter size of life.

The centre picture is a group of the VIRGIN and CHILD, between two female Saints. The Madonna, who is nimbed, holds the Infant Saviour, who is cross-nimbed, on her right arm, presenting to Him, with her left hand, a bunch of grapes; the Virgin is in a dark blue mantle over a red dress, and is represented standing on a half-moon, of which the man's face, shown therein, is *reversed*, and strongly defined in its profile. Above the Virgin, on each side, hovers an angel, dressed in pink, with greyish-green wings, holding between them an arched crown over her head.

On the right of the Madonna is SAINT CATHERINE, distinguished by the emblems of her martyrdom; her right arm resting on the wheel, and her left hand on a long sword. She wears a straight murrey-coloured dress, with low bodice laced in front, tight sleeves, embroidered cuffs, the white under-drapery appearing at the shoulders and elbows; a jewelled collar is round her neck, and a massive chain of gold hangs over the shoulders.—*See Illustration.*

On the Madonna's left hand stands SAINT BARBARA, who is frequently represented by the German and other Masters in the companionship of St. Catherine, and with her in attendance on the Virgin Mary. She wears a rich dark green robe, close-fitting to the body, with three embroidered bands round the bottom of the skirt; the dress is high over the shoulders, but open in front and laced, showing beneath a white chemise. The sleeves, which have embroidered cuffs, are tight to the arms, and purfled at the shoulders and elbows. The under dress of red hangs in long straight ample folds, covering the feet, as is the case in the other female figures; round the neck is a tight-fitting jewelled collar. This saint holds an open book with both hands, and behind her is seen her emblem, a circular tower, in a window of which stands a golden chalice. In the illustration of St. Barbara, the tower is omitted, as it would have taken up too much space. St. Catherine and St. Barbara have the nimbus, and, as well as the Virgin Mary, are represented with long light brown flowing hair. The whole of this centre painting is on a gold ground.

On the right folding wing are two male figures, one being the APOSTLE JAMES the LESS,

"the Lord's Brother," but frequently known in art, as in this instance, as St. James of Compostella, having his pilgrim's staff and cockle-shell in his hat, which is looped up. He is habited in a dark blue and grey robe: his beard, as is usually represented, full and forked.

The other figure, standing close by, is no doubt intended for the APOSTLE ST. PHILIP, often associated with St. James the Less, their name-day being the same in the Calendar—May 1st. St. Philip is generally known, as in this painting, by his emblem, a long staff, ending in a Latin Cross, which he holds in his right hand, having in his left a cap of a maroon-red colour. His hair is close cut, and without beard, and he wears a long green tunic, over which is a loose red robe. His hands and feet are bare, as are those of St. James.

On the left wing is the figure of ST. ERASMUS of FORMIA, Bishop and Martyr, A.D. 296, holding in his right hand a crozier, from which hangs the veil, or *sudarium;* in his left hand is an open book. Over the white amice, whose ample folds cover the bishop's feet, is the dalmatic, embroidered in cloth of gold; and over his shoulders, fastened across the chest by a pair of concave buttons, hinged together, is a cope, lined with red, having a deep fringe and borders, embroidered in gold and jewels. On his head is a white mitre, enriched with gold and jewels; his hair is short and curling, but he is without any beard. This bishop has resting upon his left arm the peculiar symbol of his martyrdom.—*See Illustration.*

In her interesting work on *Sacred and Legendary Art,* Mrs. JAMESON says of St. Erasmus:—"This saint was one of the bishops of the early church, and was martyred in the persecutions of the Christians under Diocletian and Maximian at Formia, now Mola di Gaeta, between Rome and Naples. As his firmness withstood all ordinary tortures, for him a new and horrible death was prepared. He was cut open, and his entrails wound off on a sort of wheel, such as they use to wind off skeins of wool or silk. Such an implement is placed in his hand, and is his peculiar attribute." His day is June 3rd. In Italy he is known as St. Elmo, under which name he is invoked by the sailors of the Mediterranean shores against storms. At Naples the famous Castle and Monastery are under his protection. Nicolas Poussin painted his martyrdom, in all its horrid details, by order of Pope Urban VIII.

On the folding leaf, at the back of this bishop, is the figure of the great military saint of Christendom, GEORGE of CAPPADOCIA, who is bare-headed, but otherwise clad in a complete suit of plate-armour, of the date of the Emperor Maximilian I. (1493–1519), thus giving a clue to the time at which the subject was painted. The Saint holds a banner in his right hand, the staff of it resting on the ground, and he stands over the dragon, writhing in death-throes at his feet. Round his neck he wears a large gold chain in two turns, and below his breast-plate is a skirt, or jupon, in bold folds, reaching half-way below the knee, of maroon-coloured velvet, embroidered with four gold bands; he holds his sword in his left hand.

On the folding leaf at the back of the two Apostles is represented St. NICHOLAS, Bishop of Myra, and Confessor, A.D. 342, in his alb, and in dalmatic of dark blue, with a rich cope of green, ending in a red fringe, and lined with red watered silk, and having a border embroidered in gold; the cope is fastened across the breast with a richly jewelled band. He holds with both hands a closed book, on which are the three purses of gold, his peculiar emblem; and at his left side rests his pastoral staff. This saint (the patron of school children, Dec. 6), who is

frequently represented as a young man, is here seen with his hair and beard grey; he wears a green velvet mitre, lined with red, bordered with gold and jewelled bands.—*See Illustration.*

The two bishops appear to have gloves of a thin white material, but without the usual episcopal rings. MRS. JAMESON says of St. Nicholas,—"Of all patron saints he is, perhaps, the most universally popular and interesting. While knighthood had its St. George, serfhood has its St. Nicholas. He was emphatically the saint of the people, the *bourgeois* saint, invoked by the peaceable citizen,—by the labourer who toiled for his daily bread,—by the merchant who traded from shore to shore,—by the mariner, struggling with the stormy ocean." He is generally habited as a bishop, in splendid vestments, having his attribute, the three golden balls, on a book, to denote the three purses of gold which he threw in at the window of the poor nobleman, as dowries for his daughters. In a painting at the Capitol, Rome, by Botticello, St. Nicholas is drawn very like the bishop in this triptych. He is sometimes called St. Nicholas of Bari, his body having been removed thither some centuries after his burial at Myra. The three saints, Barbara, George, and Nicholas, were much venerated at Venice, and are frequently grouped together by the Masters of that School, and in company of the Virgin Mary.

Mrs. JAMESON, speaking of St. Barbara and St. Catherine, describes "the latter as the patroness of school-men of theological learning, study, and seclusion; the former as the patroness of the knight and the man-at-arms, of fortitude, and manly courage. Or in other words they represent the active and the contemplative life, so often contrasted in the mediæval works of art." "St. Barbara," the same author likewise says, "as protectress against thunder and lightning, fire-arms, and gunpowder, is also invoked against sudden death; for it was believed that those who devoted themselves to her should not die impenitent, nor without having received the holy sacraments. She therefore carries the sacramental wafer, and is the only female saint who bears this attribute. She is usually dressed with great magnificence, and almost always in red drapery."

Another interesting feature in the history of St. Barbara is her association in mediæval art, as in this triptych, with St. George, on account of her being the tutelary Saint of armourers. The magnificent suit of armour of a Knight on horseback, in the Tower, presented by the Emperor Maximilian the First, in 1509, on the occasion of the marriage of Katherine of Arragon to Prince Henry, (soon after King Henry VIII.), has numerous representations, in high relief, of scenes from the lives of St. Barbara and St. George. On the horseman's breast-plate, St. George, as Patron of England, vanquishes the Dragon; on the back-plate St. Barbara is seen, with her tower, chalice, and book; and on the horse-armour are several scenes from their history.

Dr. Waagen, whilst ascribing the front of the triptych to Grunewald, considers the outer sides to be "by the hands of a skilful assistant." The heads of the two female saints are certainly remarkable for earnestness and tenderness of expression, but are still inferior in drawing and character to the figure of St. Nicholas on the back. This picture is highly valuable as an example of the costume of the period when it was painted, and the armour of St. George is especially interesting on that account. A rich harmonious tone of colouring pervades the whole of the work.

The compilers having requested permission that Mr. John Franklin might be allowed to draw from the triptych, to illustrate the catalogue, Her Majesty the Queen was graciously pleased to accede to the request, conveyed through the Master of the Household, Colonel Sir Thomas Biddulph.

Exhibited by permission of HIS ROYAL HIGHNESS THE LATE PRINCE CONSORT.

The FIVE following PAINTINGS, which hang in the City Library, Guildhall, belong to the CORPORATION of the CITY of LONDON:—

1. A PAINTING, on canvas, 2 feet 1 inch high, 15½ inches wide, said to be a copy from Holbein, representing LUTHER and other REFORMERS, before the Emperor Charles V., at the Diet of Worms, held April 17 and 18, 1521. In the centre of the picture stands the Emperor, wearing his jewelled cap of estate, his hair, moustache, and beard of dark brown; he is dressed in black velvet, embroidered with gold, cut square and low in front, showing a white shirt partly open, his hose ending in deep gold fringes; round his neck is a gold chain in two turns. One hand holds his sceptre, the other rests on the pommel of his sword. Behind the Emperor, on his right, stands Martin Luther, wearing his hat, and in a dark dress; and next to him is a youthful person, with light hair, in a cap, and a red dress with white frill; this is probably a civilian, and intended for the great Reformer's counsel, Jerome Schurff. On the Emperor's left is another of the Reformers, also wearing his hat, in brown beard and moustache. This may be meant for Jean Cochleus, Dean of the Church of Nôtre Dame, at Frankfort, who followed Luther to Worms, ready, as he said "to lay down his life for the honour of the (Reformed) Church," though he afterwards became a Romanist, and a bitter enemy to Luther. At the left of the picture, and facing Charles V., is a person, bareheaded, in a dark robe, with brown moustache and beard, holding a scroll in one hand, and extending the other, as the accuser of Luther. This can be no other than his old opponent, John de Eck, or Eckius, Chancellor of the Archbishop of Trèves, who had, with Jerome Aleander, the Pope's Nuncio, the conducting of the case against Luther. He is represented in the act of pointing to the works, of which he required the Reformer to admit the authorship. Behind him are two other figures, and beyond them is a group of spectators, four in number.

This picture conveys no idea of the august assembly before whom this intrepid Monk of Wittemberg had to defend himself. It consisted of the young Emperor, his brother, the Archduke Ferdinand, six electors of the empire, twenty-four reigning dukes, eight margraves, thirty prelates, seven ambassadors, the Pope's nuncios, and a great number of counts and barons, two hundred and four in all. Thomas Carlyle calls the Diet of Worms, and Luther's appearance there, "the greatest scene in modern European History. The world's pomp and power sits there on this hand; on that, stands up for God's Truth, one man, Hans Luther, the poor miner's son. Friends had reminded him of Huss, and advised him not to go; he would not be advised. A large company of friends rode out to meet him, with still more earnest warnings; he answered, "Were there as many devils in Worms as there are roof-tiles, I would on."

2. A PORTRAIT of BISHOP SANDERSON, which, as stated on a tablet attached to the

picture, was "presented to the Corporation of the City of London by Miss Beata Elizabeth Macaulay, one of his descendants, Nov. 5, 1850, and sent by the Court of Aldermen to this Library." The painting is 2 feet 1 inch high, and 19½ inches wide. The excellent bishop is in his episcopal robes, wearing his Master of Arts' cap; his grey hair and small white beard denote that the portrait was taken when advanced in life; in fact he was 73 years of age when made Bishop of Lincoln.

Robert Sanderson, born Sept. 19, 1587, at Rotheram, Yorkshire, was second son of Robert Sanderson, of Gilthwaite Hall, in the said parish, and Elizabeth his wife, daughter of Robert Carr, of Butterthwaite Hall, Ecclesfield, co. York; educated at Lincoln College, Oxford, he took his M.A. degree in 1608, was chosen sub-rector in 1613, and again in 1614 and 1616, and passing through many University offices, in 1642 succeeded Dr. Prideaux as Regius Professor of Divinity. In 1618 he had been presented by Sir Nicholas Sanderson, Viscount Castleton, to the rectory of Wibberton, co. Lincoln, which he resigned the next year on account of its insalubrity, but soon after, Thomas Harrison, Esq., of Boothby-Pagnel, in the same county, gave him that living, which Dr. Sanderson held forty years. By the recommendation of Archbishop Laud, contemporary with him at Oxford, he was appointed by Charles I., as one of his chaplains in ordinary. Izaak Walton, in his life of the bishop, says, "the good king was never absent from his sermons, and would usually say, 'I carry my ears to hear other preachers, but I carry my conscience to hear Dr. Sanderson, and to act accordingly.'" He had his degree of D.D. conferred on him in 1636, on the occasion of the king's visit to Oxford. In 1660 he was promoted to the see of Lincoln, and died Jan. 29, 1662. Izaak Walton closes his account of this good man in these words, "Thus this pattern of meekness, and primitive innocence changed this for a better world. It is now too late to wish that my life may be like his, for I am in the 85th year of my age, but I humbly beseech Almighty God that my death may; and do as earnestly beg of my readers to say Amen."

3. A PORTRAIT of SIR WILLIAM DOLBEN, Recorder of the City of London; oval, 2 feet 5 inches high, and 2 feet wide. He is painted in his scarlet robes as a Judge of the Court of King's Bench, having on his black cap, as if passing sentence of death. His complexion is ruddy, with a benignant yet firm expression, eyes grey, the face full and round without beard, his hair is white, though nearly concealed by his scull cap. Sir William Dolben was a bencher of the Inner Temple, and being recommended by the King, Charles II., for the office of Recorder, he was elected Feb. 8, 1676. He became King's Serjeant in 1677, and resigned the post of Recorder, Oct. 22, 1678, on being appointed a Justice of the Common Pleas. To mark their approval of his services, the Corporation passed a resolution; "19, Nov., 1678. 30 Ch. II. It is ordered that a piece of plate of the value of £50 or £60, be presented to Mr. Justice Dolben as a loving remembrance." This tribute of respect is in pleasing contrast to the conduct pursued towards his immediate successor in office, till then Common Serjeant, the notorious Sir George Jefferys, the tyrannical Judge, afterwards Lord Chancellor, who was required for his mal-practices to resign his Recordership, which he did, Dec. 2, 1680.

Sir William Dolben was descended from an ancient family, and was the second son of Dr. William Dolben, Rector of Stanwick and Benefield, co. Northampton, Prebendary of Lincoln, by his wife Elizabeth Williams, niece of the Lord Keeper Williams, who was also Archbishop of York. Sir William Dolben was afterwards a Justice of the King's Bench, in

which office he died in 1693, aged 64; he was buried in the Temple Church, leaving a character for strict integrity and great penetration. His eldest brother, John Dolben, was at first a Royalist Officer, wounded at Marston-Moor, and again in the defence of York, and afterwards became Dean of Westminster, Bishop of Rochester, and finally Archbishop of York in 1683. This prelate's son, John Dolben, a Judge of the Common Pleas in Ireland, was created a baronet in 1704. The title became extinct in 1837, at the death of his great grand-son, Sir John-English Dolben, fourth baronet.

4. A VIEW of OLD LONDON BRIDGE, with the houses upon it, and showing the Water-works, size 3 feet 6½ inches wide, 2 feet 8 inches high; by Samuel Scott. The view is taken looking westward; opposite "Dyer's Wharf" is represented a barge, with men in it pursuing their calling, that of Dyers.

This well-known picture is an excellent specimen of Scott's style, particularly in his treatment of buildings.

5. The ENTRANCE to the RIVER FLEET, a companion picture to the foregoing painting, by Samuel Scott. It represents the then existing houses on the North Bank of the Thames, at Blackfriars, and the view takes in the Spire of St. Bride's on one hand, and that of St. Martin's, Ludgate, on the other, with the Tower of St. Andrew's by the Wardrobe between. About the centre of the picture is the entrance from the Thames of the stream flowing into it, at that time open, with a bridge over it, much resembling the Rialto at Venice; several barges are lying at its mouth, as it was then navigable for small craft as far as Holborn bridge, where it joined the stream called the "Old-bourn." To the east of this entrance is seen a large handsome building of red brick and stone dressings, with a deep portico extending the whole front, from which a broad flight of steps descends to the Thames, on whose then unpolluted stream,

"so transparent, pure, and clear,"

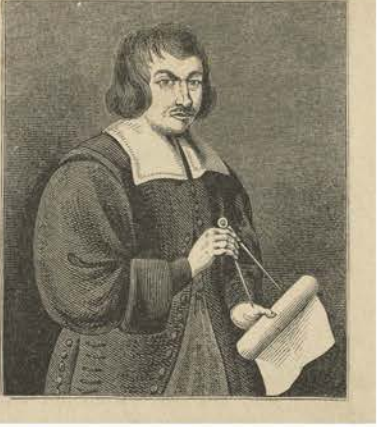
as Denham nobly sings, are seen, at rest or in motion, several vessels of different sizes and construction, affording a lively picture of the water-commerce of the day, and when the "silent high-way" was used in preference to the narrow and ill-paved streets. The red-brick house alluded to is said to have been the abode of the noted Doctor Sacheverel, who was Rector of St. Andrew's, Holborn, to which valuable living he was presented by Queen Anne.

Of Samuel Scott, who died in 1772, and is sometimes called the "English Canaletto," Lord Orford (Horace Walpole) says, "If he was but second to Vandervelde in sea-pieces, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, the Quay at the Custom House, &c., are equal to his marines, and his figures were judiciously chosen and admirably painted."

Exhibited by the CORPORATION OF THE CITY OF LONDON.

A PORTRAIT of WILLIAM PORTINGTON, King's Carpenter; size, 30 by 42 inches. He holds in his right hand a compass, with which he is taking a dimension from a scale in his left hand; he is represented in his robes of office, a frill round his neck, and a close wig. In the upper corner of the picture is a coat of arms, viz., gules on a bend argent, three martlets sable. Underneath the portrait is inscribed, in black letter:—"Wm Portington Esqr Mr Carpenter in ye office of his Ma^te buildings, who serued in ye place 40 yeares & departed this life ye 28 of March 1628, being aged 84 yeares, who was a well wisher in this Societe, this being ye gift of Mathew Bankes who serued him 14 yeeres, & is at this present M^r of the said Co^pany Aug. 19, 1637." The picture of Portington affords a good specimen of the official dress of the King's Carpenter; it was painted when he was in his 82nd year. The office of King's Carpenter was held by Patent, and was evidently one of importance; as early as the first of Richard III., 1484, Edward Graddely was appointed Chief Carpenter of the Works in the Palace of Westminster, the Tower of London, and elsewhere, for life, at wages of 1s. a day. In 1520 Humphrey Coke, Warden of the Carpenters' Company, and the King's Master Carpenter, was sent over with a little army of workmen, viz., 300 carpenters, 100 bricklayers, and 100 joiners, to Guines, in France, to erect a palace of timber for Henry VIII., on the occasion of his memorable meeting with the chivalrous Francis I., at "the Field of the Cloth of Gold." The name of William Portington is joined to that of the illustrious architect Inigo Jones, and two others, as "Officers of his Majesty's Works," in a warrant from James I. for the payment of £20, for certain scaffolds made for the trial of the Earl and Countess of Somerset for poisoning Sir Thomas Overbury.

A PORTRAIT of JOHN SCOTT, a companion picture to the above, representing him as "Carpenter to the Office of Ordnance," in the reign of Charles II.; he holds a scroll of paper in his left hand, and a pair of compasses in his right. It is inscribed in italics, "This Picture of John Scott Esqr Carpenter and Carrage Maker to the Office of Ordnance In the Reigne of King Charles the 2d Was Placed Here By his Apprentice Matthew Bancks Esqr Master Carpenter to his Maj^e and Master of This Company this present yeare 1698." The donor of this picture was the son of Matthew Banks who presented the portrait of Portington. Both father and son were Chief Carpenters to the Tower, as well as Masters of their Company. The foregoing information is taken from the "Historical Account of the Worshipful Company of Carpenters, by Edward Basil Jupp, Clerk to the Company," who has kindly permitted the use of the two wood-blocks. In this history, the first attempt to give a detailed account of any particular Company,



there is much interesting matter relating to the Craft of Carpenters, whose importance in designing and superintending buildings gave way, after the Great Fire of London, when brick was to take place of timber, to Surveyors and Architects. Not without some reason, Mr. Jupp considers that the "Master Carpenters" were the designers as well as the constructors of those noble "open timber-roofs," of which Westminster Hall, Crosby Place, Eltham Palace, Hampton Court, and the Inns of Court, afford such fine examples of taste as well as skill.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

A PORTRAIT of "SIR CHRISTOPHER WREN, Knt Grand Master, 1685, W.M. of the Lodge of Old St Paul's, now the Lodge of Antiquity, No 1.—Painted by Sir Godfrey Kneller, Knt." The illustrious Architect is represented as about fifty years of age; he was born 1632; he wears a brown wig and white neckcloth, and holds a pair of compasses in his right hand, which rests on a block of stone. The background of the picture is a landscape, with some architectural features. Size, 3 feet 4 inches high; 2 feet 7 inches wide.

Exhibited by the LODGE OF ANTIQUITY OF FREEMASONS OF LONDON.

TWO LANDSCAPES, in oils, on copper; one representing Hagar and Ishmael. They are reputed to be by Vanvitelli, born 1647, died 1736, better known as "Casper degli Occhiali," from his using spectacles, which were then but little worn. The family name of this painter was Witel, and he was born at Utrecht, but from passing the greater part of his time in Rome and Naples, his name was Italianized to Vanvitelli. His son Luigi was the Architect of that splendid palace, the Caserta, at Naples.

Exhibited by PHILIP HENRY HOWARD, of Corby.

An ORIGINAL PORTRAIT of RICHARD TREVITHICK, born at Camborne, Cornwall, April 13, 1771, died at Dartford, Kent, April 22, 1833; buried in the churchyard at Dartford. He was an Engineer of great ability and ingenuity, originally a mine-captain; inventor and constructor of the first high-pressure steam engine, and the first steam carriage used in England. Constructor of a Tunnel beneath the Thames, which he completed to within a hundred feet of the proposed terminus, and was then compelled to abandon the undertaking, Inventor and constructor of steam engines and machinery for the mines of Peru (capable of being transported in mountain districts), by which he succeeded in restoring the Peruvian mines to prosperity; also of coining machinery for the Peruvian mint, and of furnaces for purifying silver ore by fusion: also inventor of other improvements in steam engines, impelling carriages, hydraulic engines, propelling and towing vessels, discharging and stowing ships' cargoes, floating docks, construction of vessels, iron buoys, steam boilers, cooking, obtaining fresh water, heating apartments.

Like many an original genius, Trevithick did not enrich himself by his inventions. In SMILES'S *Life of Robert Stephenson* is related the meeting of these two men of eminent talents, but of very different fortunes. The latter, when delayed at an hotel at Carthagena, South

America, "observed two strangers, whom he at once perceived to be English. One of the strangers was a tall, gaunt man, shrunken and hollow, shabbily dressed, and apparently poverty-stricken. On making enquiry he found it was Trevithick, the builder of the first railroad locomotive. He was returning home from the gold mines of Peru penniless. . . . . He had indeed realised the truth of the Spanish proverb, that 'a silver mine brings misery, a gold mine ruin.' He and his friend had lost everything in their journey across the country from Peru. They had forded rivers and wandered through forests, leaving all their luggage behind them, and had reached thus far only with the clothes upon their backs. Almost the only remnant of precious metal saved by Trevithick was a pair of silver spurs, which he took back with him to Cornwall."

Exhibited by the MUSEUM OF PATENTS, SOUTH KENSINGTON.

COWS and SHEEP in the MEADOWS near CANTERBURY, by T. S. Cooper, A.R.A. A very excellent and carefully finished specimen of the Master.

Thomas Sidney Cooper was born in Canterbury in 1803; he came to London in 1823, and entered as a student of the Royal Academy;—in 1827 he went to Holland and Belgium, and studied the old masters of those countries, receiving instructions from Verboeckhoven. His first picture was exhibited at the Gallery of British Artists, in 1833; he became an Associate of the Royal Academy in 1845. He is justly esteemed to be the best English cattle painter of the day, and has in fact no modern rival, excepting Verboeckhoven, in any country.

Exhibited by RICHARD RAVENHILL.

A CABINET PICTURE, on panel, in the manner of Hans Holbein. It is the portrait of a Civilian, seated in a chair, in a black dress trimmed with fur, small white cuffs and frill, a ring on the fore-finger of left hand, on his head a black cap. The hands are very well painted. In the upper corner is a coat of arms, viz., Argent, a raven proper rising from a mound in base Vert. Crest, a raven proper langued gules, winged Or. This picture was formerly in the possession of Mr. William Upcott.

A CABINET PICTURE, three-quarter portrait of a lady, in a black brocaded dress with a stand-up ruff; her left hand, which rests on a chair, holds a book; in her right hand is a purse. In one corner is inscribed, "Anº. 1630 . Ætª. 46."

Exhibited by CHARLES JOHN SHOPPEE.

1. A PORTRAIT of QUEEN ELIZABETH, painted in the 37th year of her reign, A.D. 1595. Size, 2 feet 6 inches wide, 3 feet 6 inches high; in a carved frame. The Queen is represented in a white brocade dress profusely covered with pearls and jewelled ornaments; the sleeves wide at the shoulders and tapering to the wrists; the waist is much drawn in; the dress high up to the throat, and fastened by a large jewelled brooch with pendant pearls. From the shoulders

to the waist descends a straight band richly adorned, and round the neck is a high standing lace collar, and a string of pearls. The hair, a dark brown, is turned back from the lofty forehead, and is fastened with several clusters of pearls; the complexion is florid, the features regular and handsome, but much too youthful, as the Queen was at the time sixty-two years of age. She holds in her right hand a fan of pink and white feathers, with a jewelled handle ending in a crown, perhaps intended for the very fan mentioned in the Sidney papers as a New Year's gift to the Queen; in her left hand is a dark glove, of which the cuff is much enriched. Her Majesty was frequently represented holding the pair of perfumed and embroidered gloves, presented to her by Edward de Vere, 17th Earl of Oxford, who first introduced them from abroad. In the upper right-hand corner is inscribed, "VIVat VIncat Regnet ELIZABETHA AngLIæ FranCIæ ac HIberniæ Regina FIDei Defensatr IX, HenriCI 8^{vi} Regis F. (*filia*) Anno Regni sVi XXXVI° Nata VI E I D. Sept. A^{o} X. 1533. Grone (*Greenwich*) Init. Reg. Eliza. fuit 17 dies Novem." This portrait, which has been re-touched, is in the Library at the Deanery; it has no painter's name given to it; but it may be by Frederico Zucchero, who came to England in 1574: he died in 1609. One of his known portraits of Queen Elizabeth, at Hampton Court, represents her loaded with jewels and ornaments, as she usually delighted to be depicted. Of two other recognized portraits of the Queen by Zucchero, one is at Hatfield House, and the other in Lord Folkestone's Collection.

2. A View of the WEST FRONT of WESTMINSTER ABBEY, by Canaletto; size 3 feet 2 inches by 3 feet 6 inches. In this painting is represented a Procession of the Knights of the Bath, after an Installation in Henry VII.'s Chapel, and, which having issued from the West door, is passing through St. Margaret's Church-yard, on its return to the Chapter House. The Knights of the Order, in their crimson robes, and wearing "their hats with standing plumes of white feathers," each attended by three esquires, are accompanied by "servants of the Royal Household walking two and two," with the Prebendaries and Dean of the Abbey, who is Dean of the Order, in "their white mantles lined with crimson," Poursuivants, Heralds, and Provincial Kings of Arms in their tabards, with many others, the whole being closed by the single figure of the "Great Master of the Order." The Foot-guards, in their quaint scarlet uniforms and three-cornered hats, keep the line of march clear of the spectators. The architectural features are very well expressed; the West front, with Wren's towers especially, with St. Margaret's Church and the Old Houses of Parliament in the distance. This picture was painted for Dr. Joseph Wilcocks, Dean of Westminster from 1731 to 1756, Bishop of Rochester, and afterwards of Gloucester, by Canaletto, born 1697, who came to England in 1746, and was here, certainly, till the middle of 1752; he died in his native Venice in 1768. There was a grand installation of the Order of the Bath, on Monday, June 26, 1749, which, there can be no doubt, is the one herein commemorated, and when the six following distinguished persons were elected Knights: I. Sir EDWARD HAWKE, Vice-Admiral of the Blue, was made a K.B. for his signal victory in 1747 over the French in the West Indies, and for his defeat of Conflans; he was raised to the peerage as Baron Hawke in 1776, and died in 1781; II. The Hon. Sir CHARLES HOWARD, a General, and Colonel of the 3rd Dragoon Guards, second son of Charles, third Earl of Carlisle, and died in 1765; III. Sir CHARLES ARMAND POWLET, who died in 1765; IV. Sir JOHN SAVILE, of the ancient house of Savile of Methley, co. York, and who was created Baron Pollington in 1753, and Earl of Mexborough in 1766; he died in 1778; V. Sir JOHN MORDAUNT, a General Officer in the army, son of the Hon. Lt.-General Sir Harry Mordaunt, M.P., Treasurer of the Ordnance in 1699, who was second son of John Viscount

Mordaunt of Avalon; VI. Sir PETER WARREN, Admiral, who was second in command in Lord Anson's defeat of the French, off Cape Finesterre, May 3, 1747; he died in 1752. At this installation, Sir JOHN WEST, 12th Lord Delawarr (whose son was created an earl in 1761), being Senior Knight, acted as Great Master of the Order. At these ceremonies, the Sovereign's Master-cook attends at the West door of the Abbey, "having on a linen apron," who addresses each newly-installed Knight; "Sir, you know what great Oath you have taken, which if you keep, it will be great honour to you; but if you break it, I shall be compelled, by my office, to hack off your spurs from your heels." The Most Honourable Order of the Bath was at one time, viz., from its revival in 1725 to 1815, nearly as limited as the Most Noble Order of the Garter, the number of Knights fixed by King George II. being only Thirty-six, besides the Sovereign, and the Great Master. In 1815 the Prince Regent enlarged the Order to its present constitution of Three Classes. This painting hangs in the Dining-room at the Deanery, and is, with the portrait of Queen Elizabeth, a dean-loom. There is a portrait, at the Deanery, of Bishop Wilcocks, who is represented holding a drawing of the West Front of the Abbey, showing the Towers, as built by Sir Christopher Wren.

Exhibited by the DEAN AND CHAPTER OF WESTMINSTER.

THE LACE MAKER, by Frederick Goodall, A.R.A.; size 10½ by 8 inches. An interior, with a young female making lace from a pillow on her lap. Frederick Goodall, born 1822, is the son of Mr. Edward Goodall, the Engraver, from whom he received his first instruction. Whilst very young he gained two prizes of the Society of Arts; he exhibited his first picture, "French soldiers drinking in a cabaret," at the Royal Academy, in 1839. His "Tired Soldier," exhibited in 1842, is now in the Vernon Gallery; where also is the "Village Festival," painted by him in 1847; these attracted great notice; and he has since exhibited several very effective pictures. He was elected A.R.A. in 1852.

THE LOCK, by Henry Dawson; size, 4 feet by 2 feet 9 inches. A Landscape scene on the banks of the Thames, a barge passing a Lock, with figures of men, a horse, &c.; a very fine effect of showery weather. Henry Dawson was born in Hull, in 1811, but did not begin to study Art as a profession until he was twenty-four years of age. Since he painted "the Lock," he exhibited his "British Bulwarks," in 1856, at the British Institution, a fine work; and in 1858 he produced his well known picture of "The New Houses of Parliament," in the possession of the Speaker, the Right Honourable J. E. Denison. His view of "St. Paul's as seen from Southwark Bridge," exhibited at the Royal Academy in 1860, is also a work of very great merit.

A FISHERMAN'S HUT, by William Hemsley; size, 14 by 12½ inches. This painting represents the interior of a Cornish fisherman's cottage, in which an old man is fashioning a boat for a young lad, a little girl is looking on; a good specimen of this rising artist, who was born at Chelsea; he was intended to follow the profession of his father, an architect of Brighton, although his inclination led him to portrait-painting; after being a short time in his father's office he resumed his Art-studies with increasing success; and his paintings are highly esteemed. He became a member of the Society of British Artists (Suffolk Street) in 1859.

Exhibited by HENRY BAILY, *Member.*

The following TEN PICTURES were contributed by Thomas Howard, Esq., *Member*, from his Collection, and are of great value and merit:—

1. An Admiral's YACHT and other Vessels, in a fresh breeze off the Dutch coast, by Ludolph Backhuysen, dated 1691. Size 2 feet 4 inches wide, 1 foot 9 inches high. "From the Verstolk Collection. A clear and beautiful production." Smith's Catalogue raisonné, No. 95. This marine painter, born 1631, died 1709, was excelled only by W. Vandevelde the Younger, and was perhaps his equal in the portrayal of storms. He often ventured to sea in the roughest weather in order that he might the more faithfully imitate the grand effects of Nature.

2. PEASANT'S PLAYING at BOWLS in a VILLAGE, by David Teniers the Younger, dated 1658; size, 22 by 16 inches. "Painted in the artist's clear and silvery manner." Smith's Catalogue, No. 682.

3. A KITCHEN, in which are three persons preparing a feast; a peacock, a quartered sheep, various fish, birds, &c. D. Teniers the Younger; dated 1669. Size, 19 by 24 inches. This picture has been engraved by Hoerman, also by Lepicié in 1748. Bryan's Dict. Smith's Catalogue, No. 228. David Teniers, called the Younger, to distinguish him from his father, was born at Antwerp in 1610, and died 1694. The Archduke Leopold William made him a Gentleman of his bed-chamber; the King of Spain invited him to enter his service, and built a Gallery expressly to exhibit his paintings. Don John of Austria, William Prince of Orange, and Christina of Sweden, gave him substantial proofs of favour. "He studied Nature," says Pilkington, "in every shape, with a most curious and critical observation, and as he generally composed his subjects from persons in low station, he accustomed himself to frequent their meetings, at feasts, sports, and pastimes, and by that means had an opportunity of remarking the simplicity of their manners, and the various actions, attitudes, characters, and passions of every age and sex."

4. DEAD BIRDS, SPORTING IMPLEMENTS, &c., by Melchior Hondekoeter; size, 18 by 21 inches. From Mr. Beckford's Collection, Fonthill. This artist, born at Utrecht in 1636, died 1695, was unrivalled in the representation of birds, and especially of farm-yard poultry. He is said to have trained up a cock to place itself in any attitude required, so that the creature would continue in the same posture for several hours without moving.

5. CATTLE in a MEADOW, with trees and distant landscape, by Cuyp; size, 14 by 18 inches. From Mr. Harman's Collection. "This picture is of the most esteemed quality." Smith's Cat., No. 202. Albert Cuyp, born at Dort, 1606, died there 1667, was the son and pupil of Jacob Gerritze Cuyp, a very good painter, although surpassed by his son, of whom Pilkington says:—"He was accustomed to observe even the particular times of the day, to express the various diffusion of light in his subjects, with all the truth of Nature; and in his pictures the Morning attended with its mists and vapours, the clearer light of Noon, and the saffron-coloured tints of Evening, may be readily distinguished."

6. FRUIT, by De Heem; size, 18 by 13 inches. From Mr. Harman's Collection. Jan Davitze de Heen; born at Utrecht in 1606, died at Antwerp in 1674; is celebrated for

his flower and fruit pieces. There were several good painters of this family in the same style of art, but still inferior to this master.

7. FLOWERS, &c., by Maria Van Oosterwyck, dated 1669; size, 14 by 18 inches. This artist, born 1630, died 1693, was a pupil of De Heem, and very nearly approached her Master, particularly in flowers. Louis XIV., William III., the Emperor Leopold, and other princes, were her patrons.

8. VESSELS in a GALE off a Dutch harbour, by John Christian Schotel; size, 40 by 30 inches. This artist, born at Dort, the great nursery of Dutch painters, in 1787, died 1838, is much esteemed in Holland. One of his famous paintings is the Bombardment of Algiers by the combined English and Dutch fleets, under Lord Exmouth and Admiral Van de Capellan, in 1816. His son, Peter John Schotel, paints sea and river pieces much in his father's style, and his works have great reputation.

9. A LANDSCAPE, with Sheep and Lambs, by Verboeckhoven, dated 1856; size, 22 by 26 inches. This is the best modern Dutch painter of Cattle; many of his finest works are at Brussels, near which city is his celebrated atelier.

10. A POST-BOY cleaning a WHITE HORSE, by George Morland, dated 1792; size, 15 by 12 inches. This capital English artist, born 1764, died 1804, is too well known by his numerous works to need any mention of them. He unhappily shortened his life by irregularities, and injured his reputation by producing many inferior pictures, in his latter years, to procure momentary indulgence in dissipation.

Exhibited by THOMAS HOWARD, *Member.*

A "SALVATOR MUNDI," painted by an ancient Master, unknown. The Saviour's head is surrounded by a glory of golden rays, in this respect unlike the usual nimbus, or disc, with the cross thereon, which is the exclusive attribute of the DIVINE PERSON.

TWO PAINTINGS in oil colour, under glass, by Vanden Daele; each subject is 34 by 27 inches, representing a mediæval domestic interior, with figures of a Cavalier and Lady. Painted with all the finish of a miniature.

Exhibited by JOHN NICHOLL, F.S.A., *&c., Member.*

The late Mr. APSLEY PELLATT, sometime M.P. for the borough of Southwark, sent the THREE following PAINTINGS, by Thomas Uwins, R.A.:—

1. "The FLOWER and the LEAF;" the subject taken from CHAUCER'S poem of that name,

which was modernized by Dryden, who was so pleased with the Tale, "both for the invention and the moral," viz.:—

> "The life is in the Leaf, and still between
> The fits of falling snow appears the streaky Green;
> Not so the Flow'r which lasts for little space,
> A short-liv'd Good, and an uncertain Grace."

2. SIR GUYON, under the conduct of his spiritual guide, destroys the enchantments that have tempted his companions from their duty, and releases them from their transformation into beasts. The subject is taken from SPENCER'S *Fairie Queene*, Book ii., Canto xii.

3. The MINSTREL, a Sketch.

Thomas Uwins was born 1783, and at first practised chiefly in water-colours, and was elected in 1811 a Member, and became subsequently the Secretary of, the Society of Painters in Water-Colours. In 1826 he visited Italy, and on his return he painted in oil several subjects derived from Italian life, and especially of Neapolitan peasantry, which were very popular. His "Peasants coming into Naples on the Morning of a Festa," is in the National Gallery. He was elected R.A. in 1836, and Keeper of the Royal Academy in 1847.

Exhibited by APSLEY PELLATT, *Member.*

From his Valuable COLLECTION of MODERN ENGLISH PAINTERS, MR. JOHN PENN, of Lee, Kent, contributed the SEVEN following PICTURES, which are admirable examples of the respective Masters:—

1. VIEW of WINDSOR CASTLE, by Nasmyth; size, 36 inches wide by 26 inches high. This is considered to be one of the finest works of the Artist. Patrick Millar Nasmyth, son of Alexander Nasmyth, also an excellent artist, was born at Edinburgh in 1787. At the age of 23 he came to London, where he died in 1831, and was buried in Lambeth Churchyard, where the following inscription, after recording name, &c., is placed on his tomb-stone:—"He was a native of Scotland, and his Country was justly proud of his talents; as a delineator of landscapes, the productions of his pencil, tasteful and vivid, reflect honour on that department of the British School. In his manners he was as modest and unassuming as in his profession he was skilful and eminent. This stone was erected by the resident Scotch artists in London, a humble but sincere tribute to his memory." His pictures are now held in great estimation, and obtain prices often ten times as much as had been given in the artist's life-time. He painted chiefly with his left hand, having injured his right in early life.

2. JULIET, by C. R. Leslie; size, 14 by 18. A charming specimen of this highly-gifted artist, whom England can claim for a son. Charles Robert Leslie was of a Scotch family, one of whom emigrated to America, and married a lady of that country, but returning to England in 1792, their son, the artist, was born in London in 1794, though he is sometimes claimed as an American by birth. His first work of consequence, "Sir Roger de Coverley going to Church," belonging to the Marquess of Lansdowne, was exhibited in 1819, at the Royal Academy, of which he was elected an Associate in 1821, and R.A. in 1826, Professor

of Painting from 1847 to 1851. His admirable subjects were chiefly taken from Shakspeare, Cervantes, Addison, Sterne, and Moliere, authors with whom he thoroughly identified himself; in his scenes from Don Quixote, the eccentric Knight and Sancho Panza have never before been so well expressed. This excellent artist and man, who wrote a Memoir of Constable, the Royal Academician, died May 5, 1859, at his residence in London, after his health had been for some time on the decline. In Leslie, and in Mulready, who only died in the course of 1863, England possesses two of the most popular and charming exponents of domestic life.

3. The TEMPLE OF THESEUS, at Athens, by W. J. Müller; size, 24 by 21 inches. William John Müller was born at Bristol in 1812, and was a capital painter both in oil and water-colours. In 1838 he visited Greece and Egypt, making sketches and pictures of the scenery, buildings, and costumes of those countries. In 1841 he published a beautiful work, entitled "Picturesque Sketches of the age of Francis the First." In 1843 he again visited Greece; and as a result of this tour, he exhibited, in 1845, several important works at the Royal Academy, hoping to derive from them due honour and reward; but the bad hanging of his pictures appears so much to have affected him as to hasten his death, which occurred at Bristol in the autumn of 1845, thus closing at the early age of 32 a life of brilliant promise. His style is bold and free; his colouring peculiarly clear and effective; and his works now obtain very great prices.

4. A VIEW of MOUNT ST. MICHAEL, Cornwall, by C. Stanfield, R.A.; size, 40 by 30 inches. A well-known and admired picture by this excellent painter of Coast scenery, who is, however, equally successful in other branches of Landscape. Clarkson Stanfield was born at Sunderland in 1798; he passed some of his earlier years at sea, thus acquiring a practical knowledge of marine subjects, in which his great excellence lies; his first exhibited picture was at the British Institution in 1823. Much of the improved and beautiful scenery of the London theatres, about this time, was due to his talent, in common with David Roberts. His first essay at the Royal Academy was in 1827, of which he was elected an Academician in 1835. His numerous admirable works do great honour to the British school, of which he ranks as the first living marine Painter.

5. The WEARY PILGRIMS, by Paul Falconer Poole, R.A.; size, 19 by 24 inches. Paul Falconer Poole was born at Bristol in 1810. He first exhibited at the Royal Academy in 1830, and was elected an Associate in 1846. His large painting of "Solomon Eagle exhorting the People during the Plague," the property of Mr. G. M. Perkins, exhibited in 1843, is the work by which he obtained his celebrity.

6. The MANTILLA, by John Philip, R.A.; size, 24 by 30 inches. He is an esteemed painter, especially of female portraits, somewhat after the manner of Rembrandt; he was born at Aberdeen in 1817. He has lately sojourned much in Spain, and has produced many capital works, illustrative of the manners and costumes of the natives of that country, of which the above picture is an interesting specimen.

7. The GLEE MAIDEN, by Thomas Faed, A.R.A.; oval, 11 by 17 inches. This artist, one of the best painters Scotland has produced, was born, 1826, at Burly Mill, near Kircudbright.

His "genre" subjects are admirable, and possess great merit in design, drawing, and colouring. This picture has been engraved.

Exhibited by JOHN PENN, F.R.S., *&c., Member.*

A PORTRAIT of SIR THOMAS MORE, by Hans Holbein; size, 13 by 10 inches; on oak panel. The great Lord Chancellor is represented in a black velvet loose robe, of which the sleeves are edged with sables. Underneath is seen a white cambric plaited shirt, close to the throat; he has a pink enamelled collar, and a sable tippet; on his head is a large black round hat, with broad brim, having beneath it a close-fitting cap fastened under the chin, and entirely concealing his hair. In his right hand he holds an antique embossed silver watch with a short link-chain, of which the ring at the end is round his third finger; on the first finger is a gold signet ring with a white cornelian set in a red ground. The left hand rests on a table covered with a green material; and on the first finger are two antique rings, the one a cameo, the other is a dark gem. His countenance is calm and serious; the eyes intelligent. The back-ground is a dark sage green.

This Portrait has descended to the Exhibitor through the family of the last Sir Thomas Palmer, who was connected with the Cromwell family; his surviving daughter, Dorothy Palmer, married Mr. Tatham's maternal grandfather, W. Jones, Esq., of Mount Street, Grosvenor Square, and this Portrait, with other old family pictures, was given by that lady to her step-daughter, Mr. Tatham's mother. Mrs. Jones died, upwards of 50 years ago, at the age of 82, and once refused a thousand guineas offered for the portrait, which had never been out of her family.

Sir Thomas More, born 1480, was the son of Sir John More, Chief Justice of the Court of King's Bench, and having passed through several dignities in the law, was, on the disgrace of Cardinal Wolsey, in 1529, declared Lord High Chancellor of England, an office which he held for two years. SHAKSPEARE introduces him as "the Lord Chancellor," in his play of *King Henry VIII.;* the fallen Cardinal inquires of his Secretary,—

> "What news abroad?
> *Cromwell.* The heaviest and the worst,
> Is your displeasure with the King.
> *Wolsey.* God bless him!
> *Cromwell.* The next is that Sir Thomas More is chosen
> Lord Chancellor in your place.
> *Wolsey.* That's somewhat sudden;
> But he's a learned man. May he continue
> Long in his highness' favour, and do justice
> For truth's sake, and his conscience."
>
> *Act* iii, *Sc.* 2.

Sir Thomas More, who had discharged his high trust with the greatest ability and integrity, was brought to the block in 1535, for refusing to take the oath of spiritual supremacy to Henry VIII. To that king he had been the means of introducing the great portrait painter of his day, Hans, or John, Holbein, who came to England in 1526 with an introduction from

Erasmus to More, who entertained him in his own house for three years, during which time, besides the portraits of his early friend the Chancellor and his family, he painted those of Archbishop Warham, Sir Henry Guildford, K.G., Sir Bryan Tuke, and Linacre, the royal physician, and others. Holbein was taken into the service of the King at a salary of £30 a-year; thus, in the "Book of Payments," in the British Museum, is an entry under the year 1540,—"*September A°. XXXI.* Item paide by the Kingis highnesse commaundement certified by my lorde privyseales lettres to Hans Holbenne, paynter, in the advauncement of his hole yeres wagis beforehande, aftre the rate of xxx^{li} by yere, which yeres advauncement is to be accompted from this present Michaelmas, and shall ende ultimo Septembris next commynge, the somme of xxx^{li}."

Holbein was born, not at Basle, as sometimes stated, but at Augsburgh, in 1498, where his father resided (according to Dr. Passavant); Holbein removed to Basle about 1516, and in 1520 was received into the guild of painters there. It has been generally supposed that Hans Holbein died in 1554, as stated originally by KARL VAN MANDER, in his *Lives of Painters*, 1604: "thus did Holbein die in London of the plague, in great distress, in the year 1554, fifty-six years old." In STOW'S *Annals*, continued by Strype, in the account of St. Catherine-Cree Church parish, we find, "I have been told that *Hans Holben*, the great and inimitable painter in King Henry VIII's Time, was buried in this church; and that the Earl of Arundel, the great patron of Learning and Arts, would have set up a monument to his memory here, had he but known whereabout the corps lay." The great artist resided in the adjoining parish, that of St. Andrew Undershaft, of which the church is also in Leadenhall Street. The late Mr. Walter Nelson, of the Record Office, discovered in the Subsidy Roll for the City of London, dated Oct. 33 Hen. VIII (1541), this entry:—

"ALDGATE WARDE. The Parisshe of Saint Andrewe Undershafte,—Straungers,—
Barnadyne Buttessay xxx^{li} . . . . . xxx^{s}.
Hanns Holbene in fee xxx^{li} . . (*his salary*) . . iij^{li}"

But the most interesting, as well as important, discovery in the history of this painter, is that made in the beginning of 1861, by Mr. W. H. Black, F.S.A., &c., who found the will of Hans Holbein, "Servant to the King's Majesty," in the Registry of Wills of the Commissary of London, in St. Paul's Cathedral (Beverly, fol. 116), dated October 7, 1543, with the entry of the will, on November 29 following, and the letter of administration of the same date, in which the will is spoken of thus: "Johannis alias Hans Holbein nuper parochi sancti Andrei Undershaft." This document thus places Holbein's death eleven years earlier than the date usually ascribed, and consequently many pictures assigned to him must be the work of another hand. Moreover, there was no plague in London in 1554, but in 1543 Stow informs us, that "a great death of pestilence was in London"; and among other mistakes made in the history of Holbein, it is probable that he was not buried in the church of St. Catherine-Cree, but in that of his own parish where John Stow himself is buried. The name of Hans Holbein does not occur in any public document after 1543, and the last payment of his salary was in Midsummer 1541, for he appears always to have received it in advance. The foregoing discoveries have been fully and ably set forth in Vol. xxxix. of the *Archæologia* (1863), by Mr. A. W. Franks, Dir. Soc. Antiq., and Mr. J. Gough Nichols, F.S.A., as well as by Mr. Black.

Exhibited by JOHN MONTAGU TATHAM, *Member.*

THE FOLLOWING PORTRAITS OF MEMBERS AND BENEFACTORS OF THE IRONMONGERS' COMPANY adorn the walls of the Court Room and Banqueting Hall. The description, with one exception, is chiefly derived from the History of the Company, by their Member, John Nicholl, Esq., F.S.A.:—

COURT ROOM.

A PORTRAIT of THOMAS MICHELL, a benefactor, in a black gown and small ruff. Painted by Cocke in 1640; probably a copy from some earlier picture. Thomas Michell, or Mitchell, citizen and Ironmonger, was buried in the Church of St. Olave, Old Jewry, in 1527, as recorded by Stow. This worthy Member bequeathed to the Company, for their own use, "a croft or piece of ground in a great orchard," in Clerkenwell, which is now covered with houses, and is known as "The Old Street Estate;" two of the streets on this valuable property perpetuate the name of this eminent benefactor.

A PORTRAIT of NICHOLAS LEAT, an esteemed Member of the Company, and Master in the years 1616, 1626, and part of 1627; habited in a black gown, richly furred, deep ruff, and ruffles, and dark beard and whiskers. This finely executed portrait was presented to the Company by his sons, Mr. Richard and Mr. Huet Leat, in 1631, "as a token of their love, to remain in the Hall as a remembrance of their dear deceased father." Huet Leat was Master in 1659. In Mr. Nicholl's History of the Company, Mr. Nicholas Leat is honourably noticed as "a lover of all faire flowers," and one who, like the well-known John Tradescant and other merchants and medical men, cultivated a taste for botany and gardening. Mr. Leat first introduced several curious and useful plants and flowers into this country, and had agents to collect them for him at Aleppo, and in France and Poland, &c.

A PORTRAIT of ROWLAND HEYLIN, a benefactor, Master of the Company in 1614 and 1625, and Sheriff of London in 1624. Expression pleasing, with white beard and whiskers; habited in a black gown, cap, and plain white collar; and a desk and papers before him. A good picture, painted by Cocke in 1640.

Rowland Heylin, descended from an ancient family at Pentre Heylin, in Montgomeryshire, is stated to have caused the Bible to be translated into Welsh, and also to have promoted the publication of a Welsh Dictionary, &c.; he died in 1637.

A PORTRAIT of THOMAS THOROLD, a benefactor, Master of the Company in 1634, 1644, and 1645. White beard, and grave countenance; dressed in a scarlet gown, ruff, and gold chain. A very fine portrait; supposed to be by Cornelius Janssen. This gentleman was of an ancient family, chiefly seated in the counties of York and Lincoln, and which had, at different times, four baronetcies conferred upon it.

A PORTRAIT of JOHN CHILD, Master of the Company in 1786. In a neat white wig, black livery gown furred, and a dark brown undersuit, with a paper of accounts in his hand. Painted by order of the Court in 1782, to mark their consideration for the services rendered by Mr. Child during the repairs of the Hall.

[Over the Chimney-piece (but removed during the conversazione for the Prince Consort's Triptych) is the portrait of Mr. John Nicholl, Master of the Company in 1859, in his livery gown, a three-quarter size of life by Middleton. Painted by order of the Court, *in* consideration of the valuable services of Mr. Nicholl in writing the history of the Ironmongers' Company, which was printed in 1851, and is an epitome of the richly illustrated MSS. in folio, previously presented by him to the Company; of which some further notice will be taken under the article of "Books."]

On the PRINCIPAL STAIRCASE, a PORTRAIT of THOMAS HANBEY, a benefactor, Master of the Company in 1775. In the costume of the period; close powdered wig, florid countenance. A copy from an original portrait. This worthy Member left two perpetual presentations to Christ's Hospital, to be filled up for the sons of Freemen of the Ironmongers' Company.

BANQUETING ROOM.

A PORTRAIT of THOMAS LEWEN, a benefactor, Master of the Company in 1535, and Sheriff of London in 1537. In a scarlet cloak, furred, small ruff, and flat hat. Painted by Cocke in 1640, by order of the Court. This worthy citizen and Alderman, who died in 1555, left an estate to the Company, to provide Exhibitions to Oxford and Cambridge, and dwellings and pensions to four decayed Freemen of the Craft.

A PORTRAIT of SIR WILLIAM DENHAM, Knight, Sheriff of London in 1534, Merchant of the Staple of Calais, and Master of the Ironmongers' Company from 1531 to 1549. In a grey cloak, rich crimson under-vest, gold chain, deep ruff, and beard. A fine portrait, painted by Cocke. This worthy benefactor was descended from the noble family of De Dinan, in Britany, who came into England with the Conqueror, and of whom there were barons by tenure from the time of that monarch to that of King John; whilst other members were summoned to Parliament as barons by writ, at various times, from 1295 to 1509. The last baron, who died without issue in 1509, John de Dynham, was a gallant soldier, who rendered great service to Edward IV., who rewarded him with considerable grants of lands. He was also high in the favour of Henry VII., who made him Treasurer of his Exchequer, and a Knight of the Garter. Sir William Denham was descended from a younger branch of this ancient family, and at his decease, 1548, held the manors of Eastbury and Westbury, in the parish of Barking, co. Essex, comprising more than 3,000 acres, which had formerly belonged to the monastery of Barking. He had also several estates in London, one of which, in the Old Jewry, is enjoyed by the Company, for their own use.

Eminent members of this family were Sir John Denham, Chief Baron of the Exchequer

in Ireland, and his son, of the same name, the poet, author of *Cooper's Hill,* and Surveyor-General of Buildings to Charles II., in which office he was succeeded by the illustrious Sir Christopher Wren.

A PORTRAIT of MRS. MARGARET DANE, a benefactress, who died 1579. Habited in a scarlet robe, black cap and ruff, with jewels round her neck, and kneeling before a desk, on which is placed a book. Painted by Cocke in 1640, by order of the Court. This lady was the widow of William Dane, Alderman and Sheriff of London in 1569, and Master of the Ironmongers' Company in 1570, and again in 1573, in which latter year he died. He was buried in the church of St. Margaret Moyses, in Bread Street, where a monument was erected to his memory by

"His vertuous wife, his faithfull peere,"

who bequeathed to the Company £2,000 to be lent out to Freemen of the same, the interest thereof to be paid to certain hospitals, scholars at Oxford and Cambridge, Wards in London, and in portions to twenty poor maids on their marriage.

A PORTRAIT of ISAACK WALTON, made free of the Ironmongers' Company in 1617–18. A copy painted by Mr. Hughes from the original portrait by Housman in the National Gallery. Mr. Nicholl says of this worthy, so dear to all lovers of Angling, the gentle Piscator, whose book has charmed so many generations,—"No circumstance has given me more gratification in the investigation of the Ironmongers' records than the discovery that Isaack Walton is enrolled amongst their members." He served as Warden of the Yeomanry in 1637, and died in 1683, at the age of 90, and was buried at Winchester. Besides his celebrated *Complete Angler,* which went through five editions in his life-time, and which has been so frequently published, and admirably illustrated, this excellent man wrote the lives of Dr. Donne, Sir Henry Wotton, the "Judicious" Hooker, the "pious Mister George Herbert," and Bishop Sanderson. Isaack's mother was a niece of Archbishop Cranmer, and his second wife was the sister of Bishop Ken.

A PORTRAIT of THOMAS HALLWOOD, a benefactor, and Master of the Company in 1621. He is dressed in a dark gown, furred, with rich under-vest, deep ruff, and ornamented lace cuffs to the sleeves. Painted by Cocke in 1640. This worthy Member left £400 to the Company, the interest of which is paid to two scholars at Oxford, and two at Cambridge.

A PORTRAIT of Sir JAMES CAMBELL, a benefactor, Sheriff in 1619, Lord Mayor in 1629, and Master of the Company in 1615, 1623, and 1641. The portrait is that of an aged, pleasant-looking man, with white beard and hair, grey cloak, rich crimson under-vest, gold chain, and ruff. A fine painting by Cocke. This gentleman was eldest son of Sir Thomas Cambell, Master of the Ironmongers' Company in 1604 and 1613, and Lord Mayor in 1610; another son, Robert, was Master in 1631. Sir James Cambell, by his will dated 1641, left £1,000 to the Company, to be lent in sums of £100 to Freemen of the Craft, the interest thereof to be applied to the release from prison of debtors who were poor Freemen of the City of London, for sums not exceeding £15. Mr. Nicholl gives an account of the splendid Pageant called "London's Tempe," which the Company produced in 1629, to grace the mayoralty of their Member, Sir James Cambell.

A PORTRAIT of RALPH HANDSON, Clerk of the Ironmongers' Company, and a benefactor. He is represented as an old man with white hair, in a black gown and cap, with band and ruffs. This worthy officer bequeathed to his Company by will, dated 1653, his estate in Crutched Friars, charged with certain payments out of the rents, the residue being for the use of the Company towards reparations, relief of their poor, and such other matters as they should order.

A PORTRAIT of SIR ROBERT GEFFERY, Knight; a benefactor, Sheriff of London in 1673, Lord Mayor 1686, and Master of the Company in 1667 and 1685. He is in his robes of office, with laced band and large wig, with square-toed shoes. A full-length portrait by Richard Phillips, painted at the expense of the Company. This excellent benefactor, born 1603, was elected Alderman of Cordwainers' Ward in 1676, and was knighted by Charles II. during his shrievalty, and died in 1703; at the time of his decease he was President of Bridewell and Bethlem Hospitals. He is presumed to have been of a Cornish family. He bequeathed considerable estates to the Company in trust, out of the rents of which the sum of £75 per annum was to be given to a school and bread for the poor at Landrake, in Cornwall, which may have been his birth-place, and £54 per annum to the Rector of the parish wherein he resided for many years, St. Dionis Backchurch, Fenchurch Street, and where he is buried. The residue of his property was left for the foundation and support of Alms-houses for forty pensioners, and for salaries to the officers, &c. This establishment, with its chapel, &c., and large quadrangle, is situated in the Kingsland Road, between those of the Drapers' and Frame-Work Knitters' Companies.

A PORTRAIT of SIR SAMUEL THOROLD, Baronet, in a full-dress suit of the period; a fine portrait (presented to the Company in 1800, by the Rev. Mr. Neale). This gentleman's grandfather, Mr. Thomas Thorold, has been already noticed; his son, Mr. Charles Thorold, of Harmeston, co. Lincoln, Master of the Ironmongers' Company in 1654 and 1689, was twice married; by his second wife, Anne, daughter of Mr. George Clarke, he had three sons; the eldest, Sir Charles Thorold, Alderman, was knighted in 1704; Sheriff in 1706; Master of the Company in 1708; died 1709. The second son was Sir George Thorold, knighted in 1708; Alderman; Sheriff in 1710; created a baronet by Queen Anne in 1709, with remainder to his brother Samuel. Sir George was Lord Mayor in 1720; Master of the Company in 1708; he died without issue by his wife Elizabeth, daughter of Sir James Rushout, Bart., in 1722; when he was succeeded in the baronetcy by his brother, the subject of this portrait, Sir Samuel Thorold, who died without issue, January 1, 1738. From an early ancestor of these Thorolds, William Thorold, Lord of Marston and Blankney, Lincolnshire, of which county he was Sheriff, 5 & 6 of Philip and Mary, is descended the present and eleventh baronet of Marston (creation of 1642), Sir John Charles Thorold.

A PORTRAIT of Mr. THOMAS BETTON; a benefactor, and Member of the Ironmongers' Company; a fine portrait, the face handsome, with full flowing dark wig, and easy attitude. This munificent benefactor died in 1724, and was buried, according to his request, in the ground attached to Sir Robert Geffery's Almshouses, in the Kingsland Road. Mr. Betton was an eminent Turkey Merchant, and in early life it is traditionally said that he was taken a prisoner by a Barbary cruizer, a circumstance which accounts for one of the bequests in his will, by which he left a large personal estate to the Company in trust for three specific purposes, one-fourth of

the interests and profits to certain charity-schools in the city and suburbs of London; one-fourth in pensions to decayed Freemen of the Company, their widows and children; and one-half for the redemption of British Slaves in Turkey or Barbary. Probably no Corporation can boast of a member whose wealth has conferred greater benefits on his countrymen than Thomas Betton, to whose noble bequest many a captive was indebted for his release from the horrors of slavery, and hundreds must have had reason to bless his memory, till the reduction of Algiers by Lord Exmouth almost extinguished the demand for aid from the Company. In consequence of the accumulation of this portion of the funds to a very large amount, a new scheme was ultimately sanctioned by the High Court of Chancery in 1845, by which, after setting apart a fund for the redemption of slaves in case of need, the remainder was appropriated, for the purposes of education, and at the present time (1864) not less than 1,130 schools, in connection with the Established Church in England and Wales, receive grants from Betton's estate, varying in amount from £5 to £20 per annum. It is not possible to estimate too highly the boon thus conferred, on present and future generations, by this good man, who might be also called a great man, from the blessings which must flow from his bounty. Truly he was one of those "Rich men furnished with ability, living peaceably in their habitations," whom the wise Son of Sirach praises, and of whom he also says, "Their bodies are buried in peace, but their name liveth for evermore."—*Ecclus.* xliv, 6, 14.

A PORTRAIT of SIR CHARLES PRICE, first Baronet, Master of the Ironmongers' Company in 1798. This picture, which is considered to be an excellent likeness, was painted by an order of Court in 1846, and is a copy of the original portrait by R—— Carruthers.

This gentleman, son of the Rev. Ralph Price, descended from a very ancient family, whose pedigree is given in Mr. Nicholl's MS. Records, was Alderman of the Ward of Farringdon Without in 1797; Lord Mayor in 1803; created a Baronet (of Spring Grove, co. Surrey) in 1804; he represented the City in three Parliaments. He died in 1818, and was succeeded by his eldest son, the late Sir Charles Price, as second baronet, who was a highly esteemed and influential Member of the Company, of which he was Master in 1819–20. In this capacity Sir Charles was one of the twelve Masters of the Chief Companies, nominated to be assistants to the Lord Mayor, as Chief Butler at the Coronation of George IV., July 19, 1820, and who, in consequence of the inattention to their accommodation at Westminster Hall, at that splendid ceremony, drew up a spirited memorial to the Lord Mayor on the subject of their "degrading treatment." Sir Charles died in 1847, and was succeeded by his eldest son, Sir Charles Rugge Price, the present and third baronet (1863), who is at the head of the Court of the Company. Other branches of this family, so long and worthily connected with the Ironmongers' Company, have been or will be noticed.

A PORTRAIT of SAMUEL LORD VISCOUNT HOOD. This beautiful and highly finished portrait by Gainsborough, was presented to the Company by his lordship in 1784, as a testimony of his esteem and regard. Lord Hood is represented in an admiral's uniform, one arm resting on the fluke of an anchor, and holding a telescope in his hand. A copy of this picture was painted by Mr. Wood in 1825, under the direction of the Company, at the particular request of the Commissioners of Greenwich Hospital.

This naval worthy, one of a numerous family of gallant seamen, was born in 1724,

became a post-captain in 1756; distinguished himself in 1759 in capturing the Bellona frigate; was created a baronet in 1778; made Commissioner of Portsmouth Dockyard; and was promoted to be admiral in 1780. In 1782 he gained a glorious victory in the West Indies over the French, under the Count de Grasse, who was taken prisoner, and for his distinguished services the admiral was raised, in the same year, to the peerage of Ireland as Baron Hood, and in 1796 to that of Great Britain as Viscount Hood. In 1783, November 27, Lord Hood was admitted to the freedom and livery of the Ironmongers' Company, on which occasion he dined with the Court, attended by thirteen of the brave captains who shared in his great victory. His next brother, Alexander Hood, the distinguished second-in-command on the memorable First of June, 1794, was created Baron and Viscount Bridport for his many and great services.

A PORTRAIT of SIR EDWARD PELLEW, LORD VISCOUNT EXMOUTH; a full-length, painted by Sir William Beechey, and purchased by the Company. The noble lord is represented in his admiral's uniform, standing bare-headed on the deck of the Queen Charlotte, with his left arm extended, it is presumed, in the humane act of motioning the Algerines to retire from the destructive vengeance he was about to hurl upon them, for their many and great crimes against humanity. It would take a volume to record the long and brilliant services of this great Admiral, as distinguished for his noble exertions in saving life (as in the case of the Dutton) as for his bravery against the enemies of his country. In consequence of his crowning success, the bombardment of Algiers, in 1816, by which 3,000 captives were at once released from slavery, the Ironmongers' Company, so much interested in that cause, conferred, September 28, 1816, the freedom and livery of their Company on Lord Exmouth and his gallant second-in-command, Rear-Admiral Sir David Milne, K.C.B.; and the new Members were admitted on January 31, 1817, on which occasion they dined with the Court, and among the honoured guests were Lords Hood and Bridport, and several of Lord Exmouth's captains in the action off Algiers.

ILLUMINATED MANUSCRIPTS AND INITIAL LETTERS.

TO EGYPT, from which country so many inventions are to be traced, we may probably ascribe the practice of first applying coloured illustration to manuscripts; thence the art found its way to Greece and Rome; Ovid and Pliny mentioning that the Romans used to rubricate their MSS. and illustrate them with paintings.

Early in the Christian Era the taste for writing in letters of gold and silver on a dark ground, generally purple, prevailed; the *Silver Code of Uphilas*, about A.D. 360, is quoted as the earliest known instance of this mode of caligraphy, and this invention seems to have reached England in the seventh century; and down to the tenth and eleventh centuries many fine illuminated works were produced by Anglo-Saxon artists. But in Ireland a school of illumination is said to have existed from the fourth century; the style is of a peculiar and marked character, denoting a Byzantine, or Eastern origin, the interlacings having a close resemblance to *Arabesques*. The *Book of Kells*, in Trinity College, Dublin, is considered to be the finest monument of the early Irish style in existence; and many other fine MSS. are preserved in the same institution, dating from the fourth to the eighth centuries. The rich and rare manuscripts in Durham Cathedral belong to the Irish School; as also the *Gospels of St. Chad*, in Lichfield Cathedral, a very early and interesting specimen, though rather faded and injured.

One of the best known instances of illuminated manuscripts is that in the possession of the Duke of Devonshire, called the *Benedictional of St. Æthelwold*, who was Bishop of Winchester A.D. 963—984. This magnificent work was written and illustrated by his chaplain, Godemann, and contains thirty fine miniature pictures, filled with stories from the *New Testament*, lives of Apostles, Martyrs, and Confessors, and an infinite variety of ornaments in details. This great work, of the tenth century, has been given in *fac-simile*, as to outline, in Vol. XXIV. of the *Archæologia*.

In the Public Library at Rouen there is a beautiful *Benedictional of Archbishop Robert*, of the tenth century, finely illuminated, having, among other subjects, the form of consecrating our early Saxon Kings. This copy is known to have been brought from England, probably when our Kings were Dukes of Normandy.

The Monks were the chief illuminators, as well as scribes, in the early ages, filling up the intervals of devotion by illustrating manuscript copies of the Gospels, and books connected with religious services; and to their indefatigable industry and admirable manipulation we owe the many fine examples of illumination, which are now reckoned among the choicest treasures of Mediæval Art.

The German, French, Flemish, and Italian Schools, later than those mentioned, have all produced rich specimens in this walk of illustration, many highly distinguished names appearing as designers, or artists, of the respective countries; chief among whom are Lucas von Leyden, Helling, Janet and Jarry, Fra Angelico, Taddeo "Miniatore," the two dai Libri, father and son; and, above all, Julio Clovio, who wrought his inimitable miniatures for the great Prince-Cardinals of the Houses of de Medici, Farnese, and Grimani.

Many public and private collections possess valuable specimens in this branch of decoration. In the British Museum may be specially quoted the *Romance of the Rose;* in the Bodleian, at Oxford, *Cædmon's Metrical Paraphrase* of Scripture History, a fine example of the tenth century; and in the Soane Museum is the famous work of Giulio Clovio, *The Commentary on St. Paul's Epistles,* considered to be the artist's best production.

Beyond their high merit as works of art, these illuminations are peculiarly valuable as records of costume, and by which the date, otherwise wanting, may be ascribed with certainty; such, for instance, is the case with the very fine volume of initial letters, herein described, in the possession of Mr. Tite, where the dresses and armour belong to the time of Edward III. and Richard II., marking the production as that of English artists. The illustrations in this volume may vie with some of the most renowned works, and it is to be deplored that they have been ruthlessly detached from the book, or books of devotion, of which they once formed a part. So minute are some of these illustrations that a powerful glass was required to make out fully their wonderful detail, and the inscription of the labels. The graceful fancy, the endless variety of devices, combined with the delicate execution, and rich yet harmonious colouring, render such works of former days not only charming subjects for contemplation, but admirable and endless themes for the modern designer.

An excellent idea may be formed of the respective schools of this pleasing style of illustration, from Mr. H. Noel Humphrey's work, *The Illuminated Books of the Middle Ages,* with examples, by Owen Jones, in *fac-simile,* from the fourth to the seventeenth centuries. In this work, Abbot Litlington's splendid Missal is merely mentioned as *The Liber Regalis of Westminster Abbey,* and it is now for the first time described in detail, with some specimens of initial letters.

G. R. F.

Illuminated Manuscripts and Initial Letters.

THE MISSAL, or SERVICE-BOOK of **Nicholas Litlington**, presented by him, who was Abbot of Westminster, A.D. 1362 to 1386, to the High Altar of the Abbey, as noticed by the contemporary historian Flete.

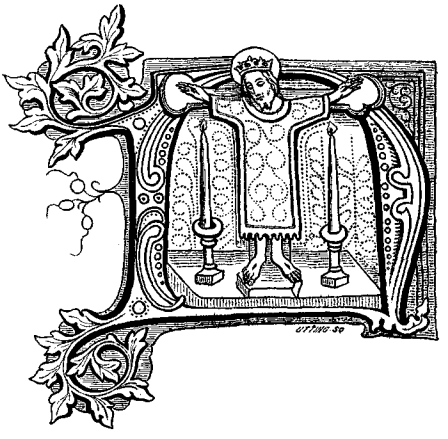
This magnificent work, called also the *Liber Regalis*, is in two volumes, written on vellum; the first volume commences with the Office of the Consecration of Salt for the holy water. Then follow Offices for the Sundays of the whole year, from Advent to the Twenty-fifth Sunday after Trinity; likewise several of the principal Festivals.

The second volume contains the Mass, and the Service for Passion Week, at great length; the Offices for Coronation of the King; of the King and Queen; and for the Queen only, when not crowned with the King; the Office for the royal funerals; several Offices for inferior or national Saints, as Edward the Confessor, Edmund, Dunstan, Laurence, Catherine, &c.; the Office for admitting Clerical or Lay brethren; the Office for Nuns; Richard the Second's Coronation, of which the Service is given at greater length than in the book called *Richard the Second's Coronation*, and in which, as in the Abbot's Missal, the "white rose" is introduced. This volume must have been written a few years later than Vol. I., since it contains the Coronation Service of Richard II., who succeeded his grandfather in 1377.

There are notes on the fly-leaves in the handwriting of Dr. Vincent, late Dean of Westminster, 1802—1815:—"By proclamation in Henry the 8th's time, renewed under Edward the 6th, all services, Litanies and books of prayer were ordered to be purified from all remains of popery; and in consequence of this the very name of the Pope has been erased from many Missals, and out of this Missal of Litlington's the name of St. Thomas Becket is erased out of the Kalendar, Dec. 29, and the Office for his Festival next to Christmas Day and Innocents is likewise erased. There are other erasures from the same cause." Another note by the Dean alludes to this "most beautiful specimen of caligraphy" as having been recently cleansed from its dirt by order of the Chapter:—"Hoc pulcherrimum caligraphiæ specimen, anno circiter 1373 sumptu et curâ Nicolai Litlington Abbatis descriptum et decoratum, nuper autem vetustate situ atque squalore obsitum, Capitulo unanime aspirantes restaurari et denuo compingi jussit. Gulielmus Vincent, Decanus, Anno 1806."

In the first volume, immediately after the Calendar, the page which forms the beginning of the Service of the Consecration of the Salt, has a highly enriched illuminated border, in which are several figures of Saints. At the top, in the centre, are the emblems of the Crucifixion, and at each angle are the arms of Abbot Litlington, viz., quarterly 1 and 4, argent; 2 and 3, gules a fret or, over all, on a bend sable, three fleurs-de-lis or. Between these arms and the emblems are angels playing on musical instruments. In the border, at the bottom of the page, are four medallions, wherein is represented the procession of the Host; one medallion contains two acolytes bearing the crozier and taper, and several figures, who are

kneeling; in another are two choristers; in a third are two deacons carrying missals; and in the fourth is the Abbot carrying the pix, under a canopy borne up by three attendants. These medallions have between them, in the centre, a circular panel, in which are the Abbot's initials, **N. L.** ensigned by a crown, a device which is seen in stained glass and carved in stone, in parts of the buildings erected by Litlington. On either side of his initials is a shield, bearing the arms which are usually assigned to Edward the Confessor, and adopted by Richard II., viz., Azure a cross patonce between five martlets Or. The page is divided vertically by a column of interlaced scrolls and foliage, and in it are two young men in ecclesiastical vestments carrying vessels, probably "salts." The Service begins, **Exorcizo te gramina salis p'** (*per*) **Deum,** and in the initial **E** is seen the consecrating priest, before the altar, in alb and cope, standing at a lectern, on which is the open Service book; behind him is an acolyte holding a vessel, and at his feet is the Salt in a silver vessel. On the altar is a cross, with the Abbot's initials on each side, but reversed, **L.** and **N.**—*See Illustration*, letter **N.**



In the Service for the Epiphany, the initial letter **E** represents the offering by the Wise Men of their gold, frankincense, and myrrh, to the newly-born Messiah. The subject is treated after the usual manner of the Middle Ages, the Magi being three Kings, in allusion to the prophetic words of the Royal Psalmist,—"the Kings of Arabia and Seba shall bring gifts. All kings shall fall down before him: all nations shall do him service."—*Ps.* lxxii., 10, 11.. One of them, without his crown, kneels in front of the Virgin Mary, and presents his chalice to the Infant Saviour, whose fingers are in the cup. The two other Wise Men stand behind with their crowns on their heads, holding their golden vessels, and one points with extended hand to the guiding star. The Virgin Mary, crowned and nimbed, in a blue mantle, reclines on a couch, holding in her lap the Saviour, who has the cruciform nimbus. The kneeling figure is in a loose blue mantle over a red tunic; the two other kings wear tight tunics with ermine capes. The back-ground is gold, pounced over with a flowing pattern.

In the Office for Passion Week, the initial letter **A** contains a representation of Abraham about to sacrifice Isaac, with a *sword.* In the Service for Easter Day, the initial letter **R** contains the scene of the Resurrection. The risen LORD is stepping from the sepulchre, holding the banner; four of the Roman soldiers are sleeping around, dressed in armour of the time of Edward III., 1327—1377, wearing the bascinet and camail of the period; the shield of one has an armorial bearing, viz., gules an ostrich argent; another of the guards, awaking, is in the act of raising his peaked vizor.

In the Service for Ascension Day, the initial letter **U** represents the ascending Saviour,

of whom only the feet are visible, but of which the print-marks are seen on the holy mount, whereon "the Mother of Jesus" stands, surrounded by the Apostles. Among the "relics" presented to the shrine of Edward the Confessor by Henry III., was "the stone with the impression of Christ's feet left on it at His Ascension."

In the second volume, the first page is entirely covered with illuminated subjects, having in the centre a large representation of the Crucifixion, surrounded by a border, containing various scenes from the history of Our Lord. The Saviour is nailed to His Cross, between the two malefactors, and the flesh colour of the three figures is very light, with the usual slight drapery in white. The Saviour's hair is brown; the head has the gold nimbus, in which the ends of the cross are much enlarged. Above the Latin cross is a scroll with the abbreviated superscription **I. N. R. I.** (*St. John*, xix. 19); several angels, in pink robes, proceeding from blue clouds, hover round with chalices to receive the blood from the wounds of the Holy Sufferer. The two malefactors are placed on Tau crosses, their arms being turned back over the top, and bound to the cross beam with cords; the whole weight of the body being thus suspended, without the use of nails. By this mode of punishment persons lingered several days before death released them from their sufferings.

In the group beneath the Cross is the Virgin Mary, on the Saviour's right, clothed in a golden kirtle, over which is a large amply flowing robe of blue lined with red, the outside being embroidered in gold; she wears black shoes, and is fainting in the arms of the beloved disciple, who is close behind. St. John is in a pink mantle lined with red, and near him is Mary Magdalene, with a second female, probably "the other Mary," the wife of Cleophas. In this front group, on the left, stands the believing Centurion (who is called Saint Longinus in the Romish Calendar), in a rich blue robe embroidered and lined with ermine, over red hose, wearing shoes which are very long pointed, his dress altogether being that of a nobleman of the time (1377–1399) of Richard II.

He also wears golden armour, a white turned-up cap with a tall ostrich feather in it. With his right hand the Centurion points to a scroll, whereon is inscribed the confession of belief of those spectators who with him "feared greatly," **vere filius dei erat iste**, *St. Matth.* xxvii. 54; the expression of his face is benignant, and he affords a pleasing contrast to the coarse-looking scoffer behind him, who insultingly points to a label inscribed, **si filius dei es descende de cruce**, *v.* 40. Immediately behind the Centurion is Nicodemus, habited in white, of which the hood folds over, as seen in the portraits of Chaucer; his under robe is red, with blue hose and pointed shoes. Behind the group of the holy women a soldier is seen, in golden armour and a pink surcoat, piercing the Saviour's side with his spear; and another figure in light red surcoat, white hose, and blue shoes, having the vessel of vinegar at his feet, offers a sponge upon the reed, or hyssop, to the lips of the expiring Redeemer. At the angles of the page are the emblems of the four Evangelists, with their names inscribed on scrolls; **sanctus : iohannes** has the eagle in yellow; **sanctus : matheus**, the angel in blue with red wings; **sanctus : marcus**, the lion in yellow with blue wings; and **sanctus lucius**, the ox in red with blue wings.

In the frame-border, at top, are three square medallions with miniature subjects. In one

of these Jesus is carrying his cross, followed by the two Maries, and attended by a soldier; in the centre is the Pelican in her piety; and in the third is the raising of the Cross of Jesus, his mother and St. John in the back-ground.

At the top of the right-hand border is seen Jesus scourged by two soldiers, one in a tight dress of red and blue, party-coloured, with black belt and shoes. In another scene Jesus is brought before Pilate, who sits cross-legged, in ermine cap, blue surcoat, red hose, and pointed shoes laced with black; behind him is a chief priest, vested as a bishop. In another picture is the betrayal by Judas. On the left-hand border is the taking down from the Cross by Joseph of Arimathea and St. John, the Virgin Mary being present; there are likewise scenes of the Entombment, and the Resurrection; also the Abbot's arms, and his initials ensigned by a crown. The intermediate spaces are filled with interlaced lines of foliage. The Sun and Moon appear in blue clouds, and the ground in front of the Cross is strewed with sculls (Golgotha); the whole of the illuminated border is on a gold back-ground.

In this volume are the Offices for the Coronation of Kings and Queens; these Services are of peculiar interest, having been drawn up by Abbot Litlington, and forming the precedent for future coronations. At the beginning of the Coronation Office for a King, Richard II. is seated in the Chair of State, July 16, 1377, his right hand holding the sceptre, whilst his left is supported by a prelate, who was Thomas Hatfield, Bishop of Durham, who had been Keeper of the Privy Seal to Edward III.; behind the bishop is a nobleman in a blue dress, holding the great sword of State, which on this occasion was carried by the young King's uncle, John of *Gaunt;* the Archbishop of Canterbury, Simon of Sudbury, places the crown upon Richard's head, and behind him is his cross-bearer; at the back of the Coronation Chair stands Abbot Litlington, whose special duty it was to instruct the King in the Ceremony. The abbot is bare-headed, whilst the prelates wear their mitres, the archbishop's dress is blue, powdered with golden circles; the other bishop's dress is a gold ground powdered with fleurs-de-lys gules.

In the account given by historians of this very Coronation we learn, that the Archbishop invested the King first, with the "colobium sindonis," a kind of dalmatic, or shirt of very fine cambric, ornamented with the very finest Flanders lace round the neck, front, sleeves, and lappets. Secondly, the "Super-tunica," or sur-coat, of rich cloth of gold tissue, embroidered with gold flowers; then "the buskins," of the same material, lined with crimson sarcenet, and under them "the sandals," with red heels, fastened to the foot with three bands of cloth of gold lined with crimson taffeta. After "the spurs and sword" are attached, the Archbishop puts "the stole" round the King's neck, and then throws over him "the imperial pall," embroidered with golden eagles. The "crown of St. Edward" is then placed on his head, and "the ring of St. John the Evangelist" on his finger, "the golden sceptre" in his right hand, "the orb" in his left, having put on "the red gloves" presented to him by Lord Furnivall.

The folio in which this interesting subject is placed is surrounded by a border of interlacing, and contains ten miniature medallions of figures in rich dresses; at the top and bottom in the centre are the Arms of England, gules three lions or; at the top angles shields of azure on a chief indented or a croizier gules; and at the bottom angles are the arms of the Confessor.

On the fifth page from the commencement of the Coronation Service are two initial letters, which are herewith given, the letter **E** begins the word **Erunt,** and the letter **M** is the commencement of **Miseri cordias dñi;** these letters are in brown, shaded. The initial **E** is no doubt intended for St. Francis of Assisi, the Founder of the Friars Minors, or Franciscan Order; he is represented with the *stigmata*, or five wounds of Our Lord, which are said to have been impressed on his hands, feet, and side, in consequence of a vision.

The initial **M**, formed by the stem of an oak from which two hogs are feeding on acorns, may refer to the name of a very important personage in Richard's coronation, viz., Adam de Hoghton, Bishop of St. David's, and Lord High Chancellor, who carried "the golden chalice of St. Edward."

On another page is the initial **P**, commencing **Protector Noster,** this evidently represents Abraham about to sacrifice Isaac, the patriarch holds one of the large swords of the time of Edward III., which he is prevented from using by the angel grasping its point. The typical lamb completes the group.

In the Service for the Coronation of a Queen only, that of Richard's first Consort, Anne of Bohemia, which took place, January 14, 1382, the Queen is represented with a prelate on each side of the Coronation Chair, placing the crown upon her head; there are no other figures in the picture. In the border of the page are eight beautiful figures, of whom one is King David playing on his harp, and five others are performing on musical instruments.

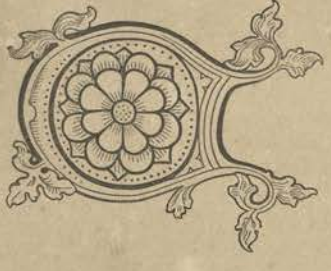
In the Service for the Burial of a King, the deceased monarch is represented on a bier covered with cloth of gold, attended by two prelates, and several persons in black hoods, holding tapers; the heads of these mourners are repeated in the border.

On the next page, the festival of St. Thomas à Becket, December 29, occurs the erasure alluded to by Dean Vincent, the head of the famous Martyr being quite obliterated. Fortunately the exquisite border has escaped mutilation; it contains sixteen of the best miniatures in the Missal, enclosing portraits of saints, as they are all nimbed; various grotesque animals are also introduced.

The Day of Edward the Confessor, October 13, is illustrated by the sainted King seated in his chair of state: in the border are his well known arms, which were assumed by Richard II.;

also shields charged with the arms of the See of Ely, of which Thomas Arundel was at this time bishop, and with the initials of Nicholas Litlington.

The initial **D** has probably an allusion to the illustrious house of Beauchamp, as Thomas fourth Earl of Warwick of that family, carried the sword of "Temporal Justice" in his own right; his badge was the muzzled bear and ragged staff, and in the illustration a bear is feeding its cub with an acorn. Another beautiful illustration may be taken as a compliment to the great house of De Bohun, whose cognizance was a white swan; this graceful bird occurs several times. Humphrey de Bohun, last Earl of Hereford of the name, died in 1372, but his hereditary office of Lord High Constable was held by his son-in-law, Thomas of *Woodstock*, at his nephew's coronation. The swan may also apply to the Bishop of London, at this time, William Courtenay, whose mother was Margaret de Bohun.



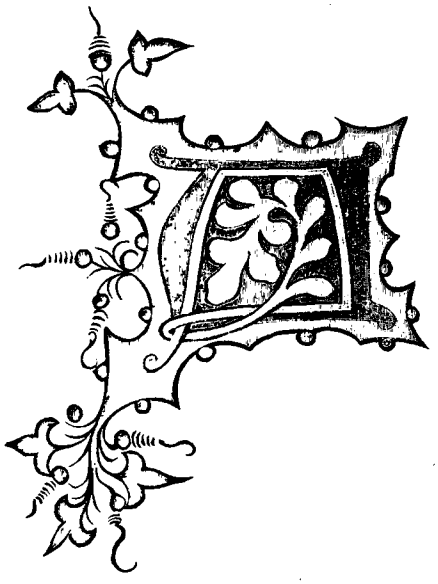
The red and white roses are also found in this volume; these are known to have been badges of two of Richard's uncles, the Red rose being adopted by John of *Gaunt*, and the White rose by Edmund of *Langley*, who carried the ivory sceptre with the dove at this coronation. These innocent emblems were afterwards used by the rival houses of Lancaster and York, in the war which took its name from their fierce contention.

Nicholas Litlington succeeded Simon Langham as Abbot in 1362, when the latter was made Bishop of Ely, afterwards Archbishop of Canterbury, and a Cardinal, who, dying in 1376, appointed Litlington executor of his will, by which he bequeathed *the residue* of his property, amounting to £10,800, equivalent to £200,000 at the present time, "to the fabric of the monastery of Westminster." Among the buildings of Abbot Litlington, who died in 1386, are the Jerusalem Chamber, the Kitchen, the Eastern and Western Cloisters, the original Hall of the King's scholars; and he entirely re-edified the Abbot's residence, now the Deanery, and other conventual buildings.

Exhibited by permission of the DEAN AND CHAPTER OF WESTMINSTER.

Specimens of Initial Letters from Mr Tite's Collection.

M & N. Hanhart, Chromo-lith.



COLLECTION of ILLUMINATED INITIALS and CAPITAL LETTERS, bound up in two volumes, the property of William Tite, Esq., M.P., President of the Institute of British Architects, F.S.A., and formerly in the possession of Mr. Hanrott, by whom the letters were arranged in their present order.

More than one thousand specimens are contained in the first volume, consisting of illuminated capitals of all sizes; in the first pages, 1 to 38, the subjects are chiefly of a scriptural character, derived from Holy Writ, or from legendary sources; there are also scenes from the lives of the Martyrs, Confessors, and Worthies of the Christian Church. In the remainder of the first, and all through the second volume, is a large collection of initial letters, floriated and richly decorated with branches, leaves, and flowers, in colours, with gold or diapered grounds. Some of the smaller initials are outlined in blue and scarlet, enclosing minute figures, delicately drawn by a pen, without gilding, but very much resembling niello work. From the style of the costume in which many of the male personages appear, which is that of the reign of Richard II., as well as from other indications, a competent authority has pronounced the illuminated miniature subjects to be the work chiefly of English artists of the fourteenth century, belonging to the Carmelite Order of monks. That the work is English is confirmed by the fact that the costume of the pagan emperor Maxentius, and the Christian Constantine, is precisely that of our Richard II., and the principal attendants of both the Roman emperors are actually in the peculiar armour of English knights of the same date. Only a few remains of text are found in these volumes, consisting of exceedingly fine and large, bold writing; the titles or commencement of some of the greater Services, contained in the Calendar, at page 1, of the Collects proper to different personages, of whose history some action is painted in the initial letter. Dispersed in the volumes are numerous specimens of the letter **J** of great length, and highly ornamented; it is supposed to have formed the initial of "In illo tempore," as commencing some of the Lessons from the Gospels. The letter **F** also abounds, which was probably the initial of "Fratres," the beginning of some of the Lessons from the Epistles. Some of the most interesting subjects in the first volume, wherein all the pictures are treated with a high perception of art, in the most delicate finish, and pains-taking execution, have been selected for description. They possess great value as indications of the religious views of the period. Of the extraordinary beauty of the Service-book, in its integrity, some opinion may be formed from the specimens preserved in these volumes, of which four illustrations are herewith given, one of them having reference to an early Anglo-Saxon king, St. Edmund the Martyr.

A Description of some of the Illustrations.

Page 1. The initial letter **D**. The letter, on an embossed ground of gold, is composed of two lines, red and blue, strongly outlined in black, and heightened with white, and formed into knotted interlacings with terminations of foliage. The subject is the naming by Zacharias of his son, the infant Baptist, whose mother, Elizabeth, is represented in bed, clothed in a blue gown; the coverlid of the bed is pink; she hands her child to a female in a tight-fitting dress of red with a white kerchief on her head. Zacharias is seated on the couch at the feet of his wife, and is in a blue gown with hood, a red kerchief on his head, and holding a scroll, whereon he inscribes with a pen **iohēs est nomē ē** (*jus*); "his name is John," *St. Luke*, i., 63. The floor represents a pavement of squares, in each of which is the cross, called the "fylfot"; and the back-ground is a rich diaper of squares, filled alternately with four-leaved flowers in pinks and blues, on a gold ground. At the left-hand corner is a monk, in a brown and white dress, holding a label, which has never been inscribed. Size of letter, $4\frac{1}{2}$ by $3\frac{3}{4}$ inches.

Page 2. The initial letter **R**; size, 6 by $5\frac{1}{2}$ inches; composed of lines in pink and blue, outlined and heightened as the preceding, and interlaced in like manner. The subject is "the Annunciation," *St. Luke*, i, 28. The angel Gabriel, with flowing yellow hair, and of whom only the face, hands, and feet are bare, is covered with six wings, the feathers of a dark grey, holding in his left hand a scroll, inscribed, **Ave, Maria, gratia plena, Dñs tecū**, "Hail, Mary, full of grace, the Lord is with thee." Kneeling at a fald-stool is the Virgin Mary, clothed in a long blue mantle over a red tunic; on the open book before her is the Virgin's reply, **ecce ancilla dñi, fiat mihi** (*i secundum verbum tuum*), "Behold the handmaid of the Lord; be it unto me according to thy word." Above, in clouds within a gateway, is seen the head of the Eternal Father, who breathes forth in rays the Holy Spirit in form of a Dove on the Virgin, and on either side is an angel, one playing on a harp, the other on a viol. The back-ground is richly diapered with a lozenge pattern in blue, red, and gold. In the lower bow of the initial is a monk, in a brown dress and white cowl, holding a label, not inscribed.

Page 3. The initial letter **G**; size, 6 by $4\frac{1}{4}$ inches. The subject is the "Nativity of the Virgin Mary," a festival appointed by Pope Servius, A.D. 695, to be observed September 8. The story in the picture is from one of the Apocryphal Books of the New Testament, called "The Gospel of the Birth of Mary," whose mother Anna, in a blue dress, is represented in bed, handing her child dressed in swaddling clothes to one of four females: the mother and child are nimbed. The scene is laid in a Gothic building, with a porch constructed of timber. In the margin of the letter are three angels playing on musical instruments, pipes and harp, according to the legend that a celestial concert was heard in the air at the birth of the Virgin Mary.

Page 4. The initial letter **S**; size, 6 by $5\frac{1}{2}$. The subject is "the Presentation of Jesus in the Temple," which is shown as a rich Gothic stone building, with a porch having a trefoiled arch crocketed, and on the roof of the porch a small lantern. At the altar, which is square, covered with blue under a white cloth, stands the aged Simeon in a white alb, before him the Virgin Mary in blue, and nimbed, presenting the child, is attended by females, one of them

holding the basket with the turtle doves. In front of the altar is a kneeling figure of a man in a gold dress. Over the head of the Virgin is a rich canopy. A male and female are entering the porch. At the lower corner of the letter is a fox supporting a tree, and from his mouth proceeds the initial. In the upper part is a gate forming the approach to a cell, within which is seen a hermit seated.

Page 6. The initial letter **C**; size, 3 by 2¼ inches. (*See Illustration.*) "St. Clare, Virgin and Abbess," born 1193, died 1256. She was a disciple of St. Francis of Assisi, by whom at a very early age she was devoted to religion; she became an Abbess, founded several nunneries, and from her the Order of the "Poor Clares" is named. She is usually represented, either as holding a pyx in both hands, or with the palm, said to have been given to her by St. Francis, on Palm Sunday, March 17, 1212.

Page 7. The initial letter **E**; size, 5 by 4¼ inches. It is of uncial form, composed of two thin interlaced lines and foliage, in blue and pink, heightened with white, on a diapered ground of gold. It is brought into a square form by ornaments, and in the angles, on one side, are two monks in white dresses, Carmelites; on the other are two white dogs. The horizontal bar of the letter divides the subjects. The upper represents "the Last Supper," the figures of the Apostles, being seated, not after the usual manner round their Lord, as two of them are placed on the side opposite to Him, one of whom is Judas, dipping his hand in the dish. On one label is inscribed Our Saviour's words in giving the bread, **Accipite et comedite, hoc est corpus meum.**—VULGATE. *St. Matthew* xxvi, 26: "Take, eat; this is my body."—ENGLISH BIBLE. On another label Our Lord's words on giving the cup are taken from *St. Luke* xxii, 20, **hic calix novũ** (*m*) **testamentũ** (*m*) **est in meo sagẽ** (*sanguine.*)—VULGATE. "This cup *is* the new testament in my blood."

In the lower compartment is seen a celebration of the Mass; a tonsured priest in blue with apparels is elevating the wafer, on which is the sacred monogram **I. H. C.**; on the altar is the chalice, covered with a white cloth; the priest is attended by two tonsured acolytes, one holding a candle, and by two male figures, laymen, who are waiting to communicate.

Page 8. The initial letter **R**; size, 5 by 4¼ inches. The letter is formed of zig-zag lines intersecting lozenges, and terminating in leaves and fruit; the prevailing colours are blue and pink, heightened with white. In the upper division, the faithful women of Galilee, the two Marys and Salome, are approaching the sepulchre, the time "very early in the morning," being indicated by the sun rising low in the picture. The sepulchre is represented as a plain stone tomb with coped lid, on which is a cross. The females are nimbed, and hold boxes of "sweet spices" in their hands. On a label is their anxious inquiry, **Quis revolvet nobis lapidem etc.** Quis revolvet nobis lapidem (*ab ostio monumenti*).—VULGATE. *St. Mark* xvi, 3: "Who shall roll us away the stone from the door of the sepulchre?" In the lower part the story is continued; on the side of the open sepulchre is seated the angel, "clothed in a long white garment," with crimson wings, who addresses the faithful women in the consoling words, **Nolite expavescere, Jhm̃,** (Jesum) **quæritis, surrexit nõ est hic.** In the VULGATE, "Nolite expavescere, Jesum quæritis Nazarenum, crucifixum, surrexit, non est hic." *St. Mark* xvi, 6: "Be not affrighted; ye seek Jesus of Nazareth, which was crucified; he is risen; he is not here." At the back of the letter is the figure of an ostrich.

Page 9. The initial letter **V**; size, 5 by 4¼ inches, which contains two subjects. The letter is formed of stiff interlacing lines, with scrolls and terminations of foliage. At one of the lower corners is a figure in a red dress, and on the side is a camel. In the upper compartment Our risen Lord appears "unto the Eleven as they sat at meat;" on a label is His last commandment, **euntes in mũdũ uniṽsum p'dicate Evãglm̃ om̃ creatvre.** In the VULGATE, Et dixit eis, Euntes in mundum universum prædicate Evangelium omni creaturæ. *St. Mark* xvi, 15, "And he said unto them, Go ye into all the world, and preach the gospel to every creature." The lower subject taken from the *Acts of the Apostles,* chap. i, represents the Eleven, at Our Lord's Ascension, "And while they looked stedfastly toward heaven as He went up, behold, two men stood by them in white apparel; which also said, Ye men of Galilee, why stand ye gazing up into heaven?" *v.* 10, 11. On a label is inscribed their words, **Viri Galilei quid statis aspicientes in celum, etc.** Near the centre of the letter is a circular orle of red clouds, within which the First and Second Persons of the Holy Trinity are seated, each holding a mund. Attached to the initial is a small portion of text, "Viri Galilæi."

Page 10. The initial letter **S**; size, 5 by 4¼ inches, in two compartments, in the lower of which Our Blessed Lord promises the Comforter to the Eleven Apostles, *St. John* xiv, 26, "But the Comforter, *which is* the Holy Ghost, whom the Father will send in my name, he shall teach you all things." On a label is inscribed, **Spirit s'cts̃ quẽ mittet Pat̃ in noie meo ille vos docebit oia.** Autem Spiritus Sanctus, quem mittet Pater in nomine meo, ille vos docebit omnia. —VULGATE. In the upper compartment, within a glory of angels, is seated the Eternal Father, clad in pink with a blue mantle, and having the cruciform nimbus, breathing forth the Holy Spirit, as a Dove, in eleven rays on the heads of the Apostles. The Sun and Moon are seen in the heavens above.

Page 11. The initial letter **G**; size, 4¾ by 4 inches, formed of lines, red and blue, interlaced and ending in foliations. A cross divides the letter into four subjects, relating to John the Baptist, *St. Matthew* xiv, 4–12. I. The Baptist, from a pulpit, reproves Herod for having married his brother Philip's wife; the King and Herodias are on a throne; before them is an attendant seated on the ground. II. Herod, Herodias, and a noble, are feasting at table; before them is Salome, the daughter of Herodias, dancing and tumbling. III. Salome receives in a charger the head of the Baptist from the executioner, who has decapitated him at the prison door. IV. The burial of the Baptist by two of his disciples. In one corner of the letter is the death of Salome, who, according to the legend, in passing over frozen water, fell through, and was decapitated by the ice; the head of the Baptist being before her, in allusion to his death through her means.

Page 12. The initial letter **J**. (*See Illustration No. II.*) The story, called by mistake in the volume Isaac directing Esau to fetch him venison, relates to St. Giles, hermit and abbot. He was an Athenian of noble birth, but retired A.D. 715, to a wilderness, twelve miles south of Nismes, for devotion, residing in a cave, living on fruits and herbs, and on the milk of a hind which had taken up her abode with the hermit. One day, according to the legend, the King of France, Charles Martel, was hunting in the neighbourhood, and the hind, pursued by the dogs, fled to the cavern of the Saint, and took refuge in his arms; the hunters had let fly an arrow, and following on the track were surprised to find a venerable old man seated there with the hind in his arms, the arrow having pierced through his hand. The King built a monastery on

the spot, and made St. Giles the first abbot. He died about A.D. 790; his day in the Calendar is September 1. The Egidius of the Latins, St. Gilles of France, and San Gil of Spain, is the patron of cripples, the churches in his honour being generally built without the gates of a city, as was the case in London.

Page 13. Initial letter **G**. This illustration relates to the history of Joachim and Anna, the parents of the Virgin Mary, as recorded in her "Gospel," chapters i, ii, and iii, and also in "the Protevangelion." They were very rich, and "their lives were plain and right in the sight of the Lord, pious and faultless before men," but they were childless. At the Feast of the Dedication Joachim went up to Jerusalem to make his offering, but was reproached by the High Priest Issachar, called Reuben in another place, who quoted, "Cursed is every one who shall not beget a male in Israel." "But Joachim being much confounded with the shame of such reproach, retired to the shepherds, who were with the cattle in their pastures." In this retreat an angel appears to him, and informs him that in answer to his prayers his wife Anna shall bring forth a daughter, to be called Mary, who is to be devoted to the Lord from her infancy. The same angel afterwards appears to Anna, predicting the same tidings, and telling her, "Arise therefore and go up to Jerusalem, and when you shall come to that which is called the Golden Gate (because it is gilt with gold), as a sign of what I have told you, you shall meet your husband, for whose safety you have been so much concerned." At the top of the picture Joachim, in red with a double pointed beard, and his wife in blue, are making their offerings; the High Priest upbraids them in presence of their neighbours. Below, Joachim, on one side, is seen with the shepherds and their flocks, and the angel appearing to him; on the other side Anna is addressed by the angel. In the centre the husband and wife are embracing at the "Golden Gate." This is a highly interesting, and not often met with, illustration of events in the history of Joachim and Anna, or St. Anne, as she is usually styled, who were greatly honoured among the early Christians.

Page 14. Initial letter **D**; size, $4\frac{1}{2}$ by $3\frac{1}{2}$ inches. The letter is divided into two subjects by a bar. In the upper part is the consecration of a bishop, seated in a chair, a bishop standing on each side, attended by tonsured priests holding their crosses. This investiture probably is meant for St. Martin, Bishop of Tours, as the lower picture shows him in the act of giving a piece of money to a figure clothed in a scarlet robe, and there is also represented the action of St. Martin's life by which he is best known, his dividing his cloak with a naked beggar. He was born A.D. 316, served in the Roman cavalry, embraced the Christian faith, and in 371 was elected Bishop of Tours. He died A.D. 397, his day in the Calendar is November 11.

Page 16. The initial letter **G**; size, $5\frac{1}{2}$ by $4\frac{1}{2}$ inches; in red and blue skeleton lines, through which the subject is seen, relating to the Blessed Virgin Mary. In one part is represented her decease, her couch attended by the Apostles. At one side her bier is carried by four persons nimbed, attended by many figures. Above is seen the entombment, the tomb surrounded by several persons, who are all nimbed except one bearded figure. In the highest part of the picture is the Beatification of the Virgin Mary, who holds in her right hand the "holy girdle"; she is crowned by the Eternal Father; the region of heaven being represented by masoned walls and towers. At the upper square corner of the letter a male figure is making obeisance to a female, who appears also in a lower compartment on her knees, praying to the Virgin and Child, who are seen within a building, outside of which the above male figure is waiting with two horses.

At the death of the Virgin Mary, according to the legend, the Apostles were all dispersed in various parts of the world, but were miraculously "caught up" by angels in order to be present at the last hours of the mother of their Lord. There were also present Dionysius the Areopagite, Timothy, and Hierotheus, as well as Salome, Mary the wife of Cleophas, and a faithful handmaid called Savia. When Mary was carried to the sepulchre in the Valley of Jehoshaphat, St. John preceded bearing a palm branch, and St. Peter read the 114th *Psalm.* The Jews, with the High Priest at their head, attempted to overthrow the bier, but were paralysed. St. Thomas alone of the Twelve was absent, and expressing a disbelief of the resurrection of the Virgin, she flung down to him from heaven her girdle. The foregoing details are all clearly though minutely given in the picture, which is valuable as an indication of the belief held in the Middle Ages. *La Sacratissima Cingola* is preserved in a magnificent shrine in the Cathedral of Prato; the story of the girdle is altogether of Western origin.

Page 17. The initial letter **E**; size, 5 by 3¾ inches; formed of red and blue interlacing lines. In the left-hand upper corner St. Laurence, as a deacon in a blue dress, is distributing alms from a chest to poor Christians, each coin being marked with a cross. In the lower left-hand corner a balance is hung up, with the Devil in one scale, and a Pope (Sixtus II.?) in the other, St. Laurence weighing the latter down, with a chalice in his hand. Within the letter is—I. St. Laurence brought before the Prefect to give account of the Church treasures, accompanied by the poor whom he had relieved; on a label are his words, **hii sũt thesauri ecce** (*ecclesiæ*) "these are the treasures of the Church." II. In another picture he is brought from prison before the Prefect, who is seated, as before, cross-legged, holding a sword; the pagan high priest accusing. III. In the centre is the martyrdom of St. Laurence; extended on a bed of iron bars over a fire, which one person is blowing with a bellows, two attendants are feeding the fire with a faggot, and two others stir it up. The Prefect is standing by, and on a label are the scoffing words said to have been uttered by the saint, **iam uersa, et manduca quia.** In the lower part of the picture a king is seated holding a sword, a queen standing before him, who says on a label, **Sẽs Laurencius adiri**; a figure behind the king is denouncing the queen, who was afterwards beheaded for having embraced the Christian faith.

St. Laurence, deacon and martyr, A.D. 258, was honoured at Rome next to St. Peter and St. Paul. He was a Spaniard by birth, and became deacon to Sixtus II., twenty-third Bishop of Rome, and was afterwards archdeacon, and had care of the Church treasures. When Sixtus suffered martyrdom under Valerian, Laurence by his directions distributed the treasures among poor and sick Christians, and when required to account for them he gathered all to whom he had given alms, "Behold, here are the treasures of Christ's Church." The Prefect, Decius, then ordered him to be roasted over a slow fire; after a time the saint cried out, "Seest thou not, O thou foolish man, that I am already roasted on one side, now turn me, and eat me." His last words were, "I thank thee, O my God and Saviour, that I have been found worthy to enter into thy beatitude." He died A.D. 258; his day in the Calendar is August 10.

There are about 250 churches in England dedicated to this Saint, and six stately ones in Rome bear the name of San Lorenzo.

At page 32 is represented the martyrdom of St. Hippolytus, who was the soldier appointed

to guard St. Laurence whilst in prison, and being converted by him to Christianity, was condemned to suffer death by being tied to the tails of wild horses; the name of the saint being evidently formed from the manner of his death.

Page 18. The initial letter **B**, formed of blue and red knotted interlacings, and containing two subjects. The lower represents the Sacrament of Baptism, within a church; a priest in white dress, red collar, and apparels, is baptizing a child by total immersion in a circular font. Before him are three figures, one holding an open book, another wears a party-coloured gown of blue and red, buttoned up the front. On a label is inscribed, **In noĩe patris et filii et spr̃ sc̃ti : amẽ.** Above is the Holy Trinity, represented by the Father, in flowing robes of red and blue, seated on a throne, holding the crucified Redeemer, on whose head the Holy Ghost is descending; the stem of the cross is continued into the font. The Father and Son have the cruciform nimbus. The throne is a large arm-chair of Gothic design, with kneeling figures on the pinnacles; in the the back-ground is the heavenly host in clouds of red and blue.

In the same page, the initial letter **D**. In the centre are two figures kneeling opposite each other; one is in full armour of a Knight, with a red surcoat powdered with lilies; he wears gauntlets, and in a jewelled baldric is a dagger or anelace; he is nimbed, with a chaplet round his hair. The other figure is a female in a blue mantle or gown, open in front, with red sleeves, in her jewelled belt is an anelace; she is also nimbed. Each has the two hands joined and raised as in prayer. Behind each of these personages are two others, males behind the knight, and females behind his lady, all nimbed; and in front of the knight is his bascinet with the camail attached; and in front of the lady is her cap of dignity. Above the heads of the kneeling figures is the hand of the Almighty in benediction. This group is said to represent the family of the benefactor to the monastery of the Order, in which it is presumed that the illustrations in this volume were made, a not unusual mode of showing gratitude for important favours.

Page 20. Initial letter **E**, represents St. Lucy, Virgin and Martyr, A.D. 305; she is seen nimbed, with a dove, and fastened by ropes to oxen, which, according to the legend, were unable to move her, when ordered to be dragged away to be burned, for professing the Christian faith; she was afterwards despatched by the sword. Her day in the Calendar is December 13.

Page 21. The initial letter **E**. The subject is a Bishop in a white mitre, red mantle over a white tunic, holding his pastoral staff, and presenting a golden saddle to a King, who is clothed in blue lined with ermine, holding his sceptre. This subject relates to an historical fact. The bishop is St. Eligius, commonly called St. Eloy, who was put apprentice to a goldsmith at Limoges, and removing to Paris was recommended to Bobbo, the royal treasurer, for his great skill. The King of the Franks, Clothaire II., desiring to have a saddle overlaid with gold and set with jewels, Eloy was engaged, who made two saddles, instead of one, from the materials entrusted to him. The King, pleased as much with his honesty as with his skill, employed him thenceforth in State affairs, and his son and successor, Dagobert I., made him Master of the Mint; thirteen pieces of money still remain bearing Eloy's name. He afterwards became Bishop of Noyon; he died in 659; he is the patron of goldsmiths and workers in metals.

On the same page, the initial letter **D**. The subject relates to Clement, Bishop and

Martyr, A.D. 81. According to the legend, the Emperor Domitian banished him to an island where convicts worked in the stone quarries, who suffered for want of water, none being nearer than two miles. At the prayer of Clement, a stream of water gushed forth on the spot. This miracle incensed his pagan enemies, who ordered him to be bound to an anchor, and to be cast into the sea. At the prayer of his disciples, the sea withdrew for the space of three miles, and disclosed a little ruined temple, within which was the body of Clement with the anchor round his neck. Once a year the sea retired during seven days, leaving a dry path for those who went to honour his relics. In the picture the disciples of Clement are seen approaching dry-shod the chapel, within which the Martyr is standing in front of the altar, and holding the anchor. Of more value than any legend is the fact that Clement is called by St. Paul, one of "my fellow-labourers, whose names are in the Book of Life."—*Philippians* iv, 3. This passage is quoted by Eusebius as relating to Clement, who was Bishop of Rome, third in order after the first bishop, Linus, who is probably the individual mentioned by the Apostle in his *Second Epistle to Timothy*, iv, 21, as sending his greeting from Rome. Clement wrote two Epistles from the Church of Rome to that at Corinth; the first of these was esteemed in the early ages as next in value to Holy Writ. His day in the Calendar is November 23.

Page 22. The initial letter **O**. The subject relates to St. Catherine, Queen, Virgin, and Martyr, A.D. 305. She was daughter of King Costis (son of Constantine Chlorus), by his wife Sabinella, daughter of the King of Egypt; Catherine became queen at her father's death. She showed an early inclination for learning and piety, and became a Christian. Refusing to become the wife of the Emperor Maxentius, that tyrant commanded her to be fastened between four wheels armed with nails and sharp knives, two revolving in a direction opposite to the other two. According to the legend fire from heaven destroyed the wheels and killed 3,000 persons. The tyrant then ordered her to be beheaded, and the legend states that angels carried her body to the top of Mount Sinai, where a monastery was built over her remains in the eighth century. In the initial letter the principal events of St. Catherine's life are pictured. In the upper compartment she is seen, nimbed and crowned, disputing before the Emperor with the fifty pagan philosophers whom she converted. In the second scene the wheel is broken to pieces by an angel, and the attendants are scattered in dismay. In the centre picture St. Catherine is kneeling, stripped of her upper garment, the Emperor stands by, in a long pink robe, collared and lined with ermine, sceptre in hand, on his head a red cap turned up with white. He is attended by two knights in the costume of the time of Richard II., the date of these illustrations. One of them wears chain mail with hood of the same, over which is a salade, and in a red surcoat. The other knight is in plate armour, wearing a bascinet with camail attached, and in a blue surcoat. The day of this Saint in the Calendar is November 25.

Page 25. The initial letter **D**. (*See Illustration III.*) St. Edmund, King and Martyr, A.D. 870. The East Angles were governed by Edmund, a king of great virtue and piety; his province was invaded by the Danes, who defeated him. Being hotly pursued he took refuge at Hoxne, near Eye, concealing himself beneath a bridge, but was discovered, from the glittering of his golden spurs, by a newly-married couple, who betrayed him; the place is still Gold-bridge, and no bride or bridegroom will pass over it, a curse upon it having been invoked by the King. The Danes dragged him from his hiding-place, bound him naked to a tree, and shot at him with arrows until "his body was stuck as full of darts as is the hedgehog's skin with spines." Refusing to renounce the Christian faith, he was at length beheaded. According

to the legend his remains were found guarded by a large wolf; they were subsequently removed to a town called, in honour of the martyred king, St. Edmund's Bury, where a monastery was founded to his memory by Canute, and which became the most sumptuous abbey in England. His day in the Calendar is November 20.

Page 28. Initial letter **D**. The subject is a female saint in flames, having a large glory of rays round her head, and dressed in blue, standing on a gold ground. This is St. Agnes, Virgin and Martyr, A.D. 304, who was only thirteen when she suffered death. She is usually represented with a lamb by her side, not merely as allusive to her name and purity, but in accordance with the legend, which states that she appeared thus in a vision to her parents. Her day in the Calendar is January 21.

At the top of the page 31, is an initial letter **D**, which contains the figure of a King, who, however, is not identified. This has been selected for one of the four Illustrations.

Exhibited by WILLIAM TITE, M.P.; F.R.S.; F.S.A.

THE MORTUARY ROLL of WEST DEERHAM ABBEY, in the county of Norfolk. It measures 4 feet 5½ inches long, by about 12 inches wide, and was probably at one time much longer. It is formed of two membranes; to the upper one is attached a piece of soft leather, 25 inches long, lined with linen cloth, serving as a wrapper for its preservation. On the upper membrane is an architectural design, in red ink, partially illuminated, representing a piece of tabernacle work of three stages. In the highest compartment is the Eternal Father enthroned, supporting the crucifix, which rests on the tri-partite mound; on one side is an abbot kneeling in a pink cope with red orphreys, over the white tunic of the Premonstratensians. He holds a pastoral staff, and on a scroll from his mouth is written, **D̄ deitas trina pastorem cum grege ovina**, reading on at his left side, **dirige prege me john ipn abbot sine fine.** This represents the abbot who succeeded the deceased, and behind him are six monks in white. The back-ground of the whole of this compartment is richly diapered with colour and gold; the figures are illuminated, and the following peculiarity deserves notice; the whole of the architectural design, exclusive of the diapered back-ground, is tinted bi-partite, or paly of two colours; the dexter half being a pale violet, or slate colour, and the sinister moiety is pink. This colouring extends below the upper stage of the design, and ceases abruptly about half way on the lower part of the second stage of the buttresses on either side, in a line with the head of the Virgin.

In the next division is seen the Blessed Virgin in an aureole of gold and purple, surrounded by cherubs and seraphs. Her mantle is blue, with an ermine cape and lining; the back-ground represents the sky, hills covered with trees, as if this stage of the shrine-work was open. Below, under a foliated groined flat arch, is represented the Interment of John de Wygenhale; he is deposited in a raised altar-tomb of blueish marble, placed on a pavement, and has on his head a round black skull-cap; he wears the *cappa*, with a *capucium*, a sleeveless garment of white woollen cloth, under which is a rochet, nearly as long as his white tunic; it is

tinted of a blueish-white colour, apparently to represent a thin semi-transparent texture. His crozier is laid over his left arm, crossing the body diagonally, the hands are dropped at his sides in a lifeless attitude. Behind, at the head and foot, stand two acolytes, wearing albs, and bearing lighted torches. Near the head are three ecclesiastics habited in golden trefoils, the orphreys are red and gold, and the tippet, or hood, of the same colours, covers the shoulders. Under their copes they wear albs with black and gold apparels, the amices being of the same suit. The principal monk, who holds a crozier in his left hand, probably meant for the Abbot John Lyn, wears a stole, black and gold, crossed over his breast. He has his right hand on a book held open before him by the deacon, who wears a similar cope, but without a stole; and behind, appears a sub-deacon, holding the holy-water *streukyl* upraised. To their right appear two monks, holding an open book between them, and attired like the deceased abbot, with the exception of the skull-cap. Four other monks, one of them vested in alb and amice, with apparels of black and gold, bearing a processional cross, complete the group around the tomb of Abbot John de Wygenhale. The back-ground of this compartment is coloured dark green, diapered with gold, on a fretty-pattern.

The illuminated initial **U**, of the encyclical letter, contains a scutcheon of the arms of the abbey, viz., Azure a crozier between three stag's head Or; under which is seen in a park, or little meadow-pasture surrounded by trees, called a *ham*, a deer couchant, collared and chained, and on his flank the word *ham*, thus doubly forming the *rebus* of the name of the place, *Deer-ham*.

The few *tituli* which may now be traced on the back of the roll are those of the monasteries of Christ-church at Twynham in Hampshire; Tichfield, Hants; Bury St. Edmunds, Suffolk; Louth Park, Lincolnshire; Kirkstall, Yorkshire, &c. On the reverse of the wrapper is written the word "Wynevale." West Dereham Abbey was founded A.D. 1188, by Hubert Walter, Dean of York, aftewards Bishop of Salisbury, Archbishop of Canterbury, and Lord Chancellor. The entrance tower is all that remains.

Exhibited by the REV. GEORGE HONYWOOD DASHWOOD, M.A.

An ILLUMINATED PEDIGREE, on vellum, of King Henry VI., tracing his lineal descent from Adam. This is one of the numerous pedigrees written by the monks of the Middle Ages, evidently with a view to ingratiate themselves with the reigning sovereign.

On the top of the pedigree, which is twenty feet in length, is a circular medallion, within which is the scene of Eve's temptation by the Serpent, and a summary recital of the Fall. The pedigree is then continued, with explanatory comments, through Japhet down to "Brute that was first kyng in thys londe." Here the record follows the legendary history of Geoffrey of Monmouth, according to whose veracious chronicle, Brutus was the son of Sylvius, the son of Ascanius, the son of the Trojan prince Æneas. Brutus, sailing from Italy, landed at Totness, in Devonshire, and, being chosen king, built a city on the Thames, to which he gave the name of "New Troy," afterwards London. Having reigned twenty-four years Brute died, leaving his

kingdom between his three sons, Locrine, Camber, and Albanact, the two last having Wales (Cambria), and Scotland (Albany).

In 1301, King Edward I., in his famous letter to Pope Boniface VIII., gravely insists that Brutus, the Trojan, founded the British monarchy, in the age of Eli and Samuel; and in 1547, A. Kelton published "A chronycle, with a Genealogie declarynge that the Britons and Welshmen are lineallye dyscended from Brute, newly and very wittely compyled in meter."

Exhibited by THOMAS ROBERT N. MORSON.

THE BEDE-ROLL of the FRATERNITY of ST. NICHOLAS, of the PARISH CLERKS of LONDON. A long folio volume of fifty leaves of vellum, with slips interspersed, bound in old rough calf. The initial letters, titles, and principal names, are illuminated.

Amongst the principal memorable names of the Bede-Roll will be found, Henry VI.; John Mowbray, Duke of Norfolk; Richard Neville, Earl of Salisbury; Robert Neville, Bishop of Norwich; Henry V.; Thomas Plantagenet, Duke of Clarence; John Plantagenet, Duke of Bedford; Henry Beaufort, Bishop of Winchester, and Cardinal; Humphrey Plantagenet, Duke of Gloucester; Richard Montagu, Earl of Salisbury; Richard Fleming, Bishop of Lincoln; Edward IV.; Cicely, Duchess of York (mother of Edward IV.); George, Duke of Clarence; and Christopher Urswick.

December 6 is the saint day of Nicholas, Bishop of Myra, A.D. 342, born at Patara, in Lycia; he was inured from his infancy to the exercises of devotion, penance, and perfect obedience, and became famous for his zeal, piety, and miracles. St. Nicholas is invoked by sailors, and being also the patron of scholars, had at some schools, as for example Eton, a feast twice a-year; and the scholars of St. Paul's School attend service in the cathedral on his anniversary. Mr. Wharton says, that the custom of going *Ad Montem* at Eton originated in an imitation of some of the ceremonies and processions formerly usual on this day. It is related of this saint that he restored two boys to life who had been murdered, and their bodies concealed in a tub. He is called the patron of school children, and is often represented with three naked children in a tub, in the end of which rests his pastoral staff.

CHAUCER alludes, in the *Canterbury Tales*, to the early piety of this saint:—

> "But ay when I remember of this matiere,
> Seint Nicholas stont ever in my presence,
> For he so yong to Crist dide reverence."
>
> *Prioress's Tale.*

SHAKSPEARE, in his *Two Gentlemen of Verona*, has allusion to this saint as the patron of scholars; Launce giving Speed a paper to read, says—

> "There; and St. Nicholas be thy speed!"
>
> *Act* iii, *Sc.* i.

On the other hand, in the *First Part of King Henry IV.*, the poet couples the name of the saint with very doubtful associates. The chamberlain of the inn at Rochester tells Gadshill that the travellers, afterwards robbed by Falstaff and his followers, were about to start on their journey; Gadshill replies—

> "Sirrah, if they meet not with Saint Nicholas' clerks,
> I'll give thee this neck."
>
> *Act* ii, *Sc.* i,

SIR WALTER SCOTT, in *Ivanhoe*, speaks of St. Nicholas's Clerks after the same fashion.

Exhibited by the WORSHIPFUL COMPANY OF PARISH CLERKS.

A MISSAL, which "belonged to Mary, Queen of Scotland, and shee used it at her death upon the skaffold." This relic of the beautiful and unfortunate Queen of Scots was carried to France by her great-grandson James II., who gave it to the "Scots' College" in Paris; it was taken thence, during the First Revolution, by Mr. Charles Browne Mostyn, who states, in a letter which is appended to the volume, that he found the inscription confirmed by some original letters of James II., taken also from the Scots' College; but these interesting memorials were burned during the Reign of Terror. At the risk of his life Mr. Mostyn brought two books only to England, this Missal being one of them. The miniatures are by Italian artists, and the text is Flemish. The book is in its original tawney velvet binding, and has gold clasps.

Exhibited by LIONEL BOOTH.

A LATIN BIBLE. Fourteenth Century. This beautiful manuscript is on fine vellum, so extremely thin as not to be thicker than bank-note paper. It is elegantly illuminated with coloured miniatures, heightened with gold, in the finest preservation. An early manuscript note, in Latin, says of the art of producing such thin membranes, as in the present volume, that it flourished in the fourth and fifth centuries, was lost about the middle of the sixth century, revived in the thirteenth, and was lost again in the fifteenth century.

CATHEDRAL CHANTS, on four lines, manuscript, folio. Finely written on vellum, and elaborately ornamented with miniatures in gold and colours. Two Leaves of very ancient Chants, without lines, and with singular notarial characters; supposed to be of the sixth or seventh century.

POESIÆ DIVINÆ. Illuminated Manuscript. This is very curious, from the variety of style in the decorations. That on folio 4, is the "Descent into Hell," in which, whilst the Saviour releases souls from the flames, one devil is busy with a pair of bellows blowing up the fire, another has two souls in a barrow wheeling them in; two other imps are bringing a soul through the air to drop him in when the Lord has left.

SAVANAROLA, quarto. This elegant manuscript contains his comment on two penitential psalms, written on Italian vellum, with finely executed illuminations, and borders, by P. Meghen, of Brabant. In ancient stamped binding, with portraits of St. Roche. Jerome Savanarola was born at Ferrara in 1452, and in 1488 was Prior of the Convent of St. Mark, at Florence, when he became the idol of the people, from the fervency of his preaching in favour of liberty. He sternly rebuked the crimes of the clergy, and the vices of the Pope, Alexander VI., the infamous Borgia, who caused him to be burnt in 1498. His great work was entitled *Triumphus Crucis.*

Exhibited by GEORGE OFFER.

CHARTERS, GRANTS OF ARMS, AND OTHER DEEDS.

A SAXON CHARTER, from the Muniments at Surrenden, collected by Sir Edward Dering, ancestor of the exhibitor, about 1630–1640. It is a grant by Godwin, Earl of Kent, to Leofwine the Red, of certain swine-pastures at Swidrædingden, now Surrenden, in the county of Kent, at a fixed rent, and which Leofwine's father, Leofsunu, appears to have held on the same terms. The date of the charter is about A.D. 1016–1020, as the principal witness, "Lyfing the Bishop," was the twenty-eighth Archbishop of Canterbury, Leovingus, from A.D. 1013 to 1020. The following translation was made by the late John Mitchell Kemble, the well-known Saxon scholar:—

"Here by this writ it appeareth that Godwine granted to Leofwine the Red the pasture at Swithrædingden in perpetual inheritance to have or to give during life or after life to whom he best pleased at the same rent as Leofsunu was to have paid him, that is, forty pence and two pounds, and eight ambers of corn. Now Leofwine grants this pasture to him unto whom Bóctun may go, after his day. Now the witnesses to this are Lyfing the Bishop; & Ælfmær the Abbot; & the brother-hood at Christ Church; and the brother-hood at St. Augustines; & Sired; & Ælfsige the Child (*a young noble*); & Æthelric, and many a good man besides, both within town and without." Underneath is the word—

✠ C·Y·R·O·G·R·A·P·E·H·U·M.

The line has been cut through the centre, one-half of the letters remaining on this portion of the charter, the other half on the counterpart retained by the other party, to attest identity. The charter is endorsed—

"*Godwinus vendidit Leofwino swithredigdene—anglice.*"

It is supposed that Leofwine resided at Boughton (Bóctun), and the result of the instrument would have been to attach Surrenden pastures to that estate for the future, which could only be done by a formal act. A *fac-simile* of the grant is given in the *Archæologia Cantiana*, vol. i., for 1858, p. 63.

Exhibited by SIR EDWARD DERING, BART.

Omnibus sancte ecclie filiis presens scriptum inspecturis W. prior Roffen. et eiusdem loci conventus humilem eorum in Domino salutem. Noverit universitas vestra nos ad petitionem venerabilis patris nostri W. Dei gratia Roffen. episcopi inspexisse et perlegisse cartam quam fidelibus de quos presens scriptum pervenit, Richardus Dei gratia Roffen. episcopus et eiusdem loci humilis minister salutem in Domino. Ad universitatis vestre notitiam volumus pervenire nos concessisse et hac carta nostra confirmasse Matheo de la Wike ad feodi firmam totam terram nostram de Northfleth in Comitatu Middelsex. Tenendam et habendam de nobis et successoribus nostris libere et quiete plenarie. hereditarie in bosco in planis pratis pascuis et pasturis in aquis viis et semitis fossatis hundredis redditibus et curiis et aliis libertatibus et consuetudinibus earundem ubique ad nos vel successores nostros pertinentibus. Reddendo inde annuatim nobis et successoribus nostris ille et heredes sui septem solidos sterlingorum ad festum sancti Michaelis. videlicet ad festum sancti Hilarii. Vigilia et tres solidos. et quinque denarios ad festum sancti Hilarii. Vigilia et tres solidos. et quinque denarios ad pascha. Vigilia et tres solidos et quinque denarios. et ad festum sancti Johannis Baptiste. Vigilia et tres solidos et quinque denarios. per omnibus annualibus consuetudinibus. sectis. geldis omnibus. demandis. salvo domino Regi servitio. et salvo eo quod debebit nobis de quadam terra in nostra manu nostra sicut continetur quod abbas. quod dictus abbas vel heredes sui temporibus nostris. vel temporibus successorum nostrorum faciant destructionem nemoris in predicta terra. Et hoc fuit conventum et affidatum per partem et per quidam defectum utrorum nos vel successores nostri impediamus quo minus habeant in predicta terra septem acras de dicto abbate vel de heredibus suis. Nos vero et successores nostri warantizabimus dicto abbati et heredibus suis totam predictam terram ad quinque annos proximos sicut predictum est contra omnes homines et feminas per predictum septem acras sicut predictum est. Hiis vero testibus. Domino Johe de Colkehulle tunc Constabulario castri Roffen. Domino Reginaldo fitz Peter. Domino Simone de Wereslee. Richardo de Crec. Hugone de Gillingeham. Domino Aschetino de Wenden. Ricardo Venator. Roberto de Wrotham. Johe de Roffen clerico. Johe de Hammes. Hyeronimo. Richardo pandulfi. Johe ardrescall. Willelmo porcario. Simone porcario. Willelmo filio Alge. Waltero de Gillingeham. Willelmo filio Gosbini. Elyd. ejusdem. Henr sauniere. Henr de Baillol. Roberto de Sutfirmeton. Matheo de Wrotham clerico. Willelmo fitz a. Roberto filio ardulfi clerico. et aliis. Hanc igitur predictam concessionem et cartam confirmationis ad utilitatem ecclie Roffen et domini episcopi comodum factas attendentes: gratanter et ratam habentes eandem. et quantum in nobis est auctoritate capituli nostri illas confirmamus. et presentis sigilli nostri impressione roboramus. Actum anno Domini. m°. cc°. xlj°. Et datus vero domini. R. Roffen episcopi anno tercio

A CONFIRMATION of the CHARTER of EDWARD the CONFESSOR, of certain lands at Swelle, in the county of Gloucester, to the Church of St. Mary and St. Ecgwin, Evesham, co. Worcester, for the maintenance of the monks of the abbey, which was founded in the eighth century, by Egwine, the bishop of the diocese. The exact date of this deed is lost, but upon comparing the document with the original charter in the British Museum, which is dated "Anno dominicæ incarnationis MLV," and which has nearly the same words throughout, it is conjectured by Mr. T. W. King, *York Herald*, that the confirmation grant was between the years A.D. 1055 and 1058. This conclusion is arrived at from the names of the attesting witnesses, in which there is a slight variation, owing to the circumstance of the altered rank in the case of the bishops. The document, written in bold Saxon characters, on vellum, measures 12½ by 11½ inches, and, with the exception of a small portion of the upper part, is in a good state of preservation. This deed is highly interesting, from the illustrious names of the subscribing witnesses; each attestation, in Latin, is preceded by a cross. The first name is that of the sainted Confessor;—"I Edward King of the English have signed this deed of gift with my own hand, and have confirmed it with the sign of the cross." Then follows his Queen, the daughter of the potent Earl Godwin, "I Eadgyd the Queen," &c. Then the Primate of Canterbury, "I Stigand archbishop have confirmed the King's gift." Then we have, "I Ealred archbishop have agreed." He was Archbishop of York from A.D. 1061 to 1069, being translated from Worcester. "I Eagelmar bishop have agreed;" this was no doubt Egelvine, Bishop of Durham, from A.D. 1056 to 1070. "I Herman bishop;" "I Wolfive bishop;" "I Leofric bishop," no doubt of Exeter, from A.D. 1055 to 1074; "I Aelwold bishop," of Sherborne; "I William bishop," of London, from A.D. 1051 to 1075; "I Leofwine bishop;" and "I Wolstan bishop," of Worcester, from A.D. 1062 to 1095. Then follow the names of the powerful brothers of the Queen, "Duke Harald, earl Tostin (Tostic), and earl Gurth," and the two great Northern Earls, Edwin, and Morkar. After them are six abbots, and several ecclesiastics. Mr. P. le Neve, who was Norroy King of Arms, considered the date to belong to A.D. 1061, and endorsed a memorandum in the year 1714, "Keep this writing as so much old gold." The Abbot of Evesham had a seat in Parliament; the abbey was so richly endowed that at the dissolution of monasteries it had a clear annual revenue of £1,183 12*s.* 9*d.* There are but few remains existing of this once magnificent abbey; the chief is a square tower, used as a belfry, which was built by the last abbot, Clement Lichfield.

Exhibited by the COLLEGE OF ARMS.

THE INSPEXIMUS CHARTER of the Manor of Northwood, in the county of Middlesex, confirming the charter from Richard, Lord Bishop of Rochester, A.D. 1241, 26 Hen. III. The following translation of the original in Latin is taken from the *History of the Ironmongers' Company*, by John Nicholl, Esq. The *fac-simile* is given through permission of the Company:—

"To all the sons of holy Mother Church who shall see these present letters, W. Prior of Rochester, and the convent of the same place, wishes eternal health in the Lord. Be it known to the whole of you that we have inspected the charter of our venerable father, Richard, by the Grace of God, Bishop of Rochester, in these words;—To all the faithful of Christ to whom this present writing shall come, Richard, Bishop of Rochester (sends) health in the Lord.

We wish that the knowledge should come to the whole of you that we have granted, and by this our charter have confirmed to Matthew de la Wike in fee farm all that our land of Northwood in the county of Middlesex, to hold and have of us and our successors freely and quietly, peaceably, entirely, and hereditarily, to wit, in woods, in plains, in meadows, in pastures, in hedges, in ditches, homages, rents, services, and other liberties and customs accruing to the said land and belonging to us or to our successors, he and his heirs rendering yearly to us and our successors seven marks sterling at the four terms of the year, namely, at the feast of Saint Michael twenty and three shillings and four pence, at the Nativity of Our Lord twenty and three shillings and four pence, at Easter twenty and three shillings and four pence, at the feast of Saint John the Baptist twenty and three shillings and four pence, for all services, customs, suits, exactions, and demands, saving the service of our lord the King. And saving that it shall be lawful for us to take the said land into our hands if by chance it should happen (which may it not!) that the said Matthew or his heirs in our time or in the time of our successors should make destruction of the wood in the said land, and this should be properly proved against them, by means of which destruction we or our successors should be hindered from having the said rent of seven marks for ever from the said Matthew or his heirs. But we and our successors will warrant to the said Matthew and his heirs all the aforesaid land and its appurtenances as aforesaid against all men and women, for the rent of seven marks aforesaid. These being witnesses, John de Cobbeham, then constable of the castle of Rochester; Sir Reginald, his brother; Sir Simon de Brelle; Nicholas de Ores; Hugh de Gillingeham; Sir Michael de Wendover; Richard Davers; Robert de Weldeham; John of Rochester, clerk; John de Hammes Hyntumer; Richard Panatar; John Mareschal; William Potin; Simon Potin; William, son of Alexander; Walter de Gillingeham; William, son of Godwin; Elias, the merchant; Henry, the porter; Henry de Baillel; Robert, of the infirmary; Matthew de Weldeham, clerk; William, his brother; Robert, son of Matthew the clerk; and others. We, therefore regarding the said grant and the confirmation of the said deed made for the benefit of the Church of Rochester and the Lord Bishop, hold the same good and true, and as much as in us lies we, by the authority of the said chapter, confirm the same, and with the impression of our present seal corroborate them. Done in the year of Our Lord 1241, and in the third year of the bishopric of Richard, Lord Bishop of Rochester."

This manor was at one time held by the Ironmongers' Company, as in the year 1481 "John Peke, Master of the mystery or guild of Ironmongers held his first court for this manor." (LYSON'S *Environs*, vol. iii, p. 321). It has not been ascertained when the connection of the Company with this manor ceased. The seal is in fine preservation; it is circular, of green wax, and is a very excellent specimen of the thirteenth century. On one side is the figure of St. Andrew, Patron Saint of Rochester Cathedral, standing on a corbel, within a niche, holding a cross in his right hand, and a chalice in his left. The legend round the rim is

"*Sigillum Sancti Andreé Apostoli Roffencis Eccle* ✠."

On the reverse is the figure of Saint Andrew, extended on a Saltier cross, his head is nimbed, on each side is an executioner, having apparently just fastened him to the cross with cords. The inscription round the rim is—

"*Ego: crucis: cristi: servus: sum.*"

With the exception of a deed belonging to the Weavers' Company, this Inspeximus Charter is said to be the oldest existing document of the kind, relating to any of the City Fellowships.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

A LEASE, granted by William Beale and Thomas Walter, Wardens of the Fraternity of Corpus Christi, November 30, ... reign of Hen. VI., to Stephen Tolle, of a Messuage in Water Mylne Street, Maidstone. The seal of the Fraternity of Corpus Christi is attached. This lease must have been granted prior to the year 1429, as William Beale died in that year.

In the reign of Edward VI., a free Grammar-school was founded by the Corporation, and endowed with the property of the Brotherhood of Corpus Christi, and since augmented by other benefactions.

Exhibited by the CORPORATION OF MAIDSTONE.

THE ORIGINAL CHARTER, granted by King Henry VI., A.D. 1444, to "The Company of Lethersellers in the City of London, dated 9th August, 22d Henry VI., on the petition of Thomas Bygg, John Gyrston, John Jones, Peter Rowe, John Osyn, John Lounde, John Arnolde, Daniel Locksmyth, John Cammeswell, John Pakker, John Harper, & Robert Writell, Peter Lambe, John Maister & Richard Bracy, Men of the Mistery of Lethersellers."

This charter is beautifully illuminated, having, in the initial letter **H**, King Henry VI. seated under a square canopy, robed in blue and ermine, and crowned, delivering the charter to two kneeling Leathersellers, who are represented in a compartment below the king, bare-headed, and looking up to him. They are clothed in party-coloured tunics of blue and murrey colours (or murrey and plunket?), open at the sides, edged with fur, and wearing light-coloured girdles; below these two Leathersellers, in the left-hand margin, are four others similarly clothed, and also kneeling, and holding up their hands to the king, and saying, "Dñe salvum fac Regem." There are, besides the two wardens at the top, four of these groups of four kneeling petitioners, filling up, with floreated ornaments, the whole of this margin. The top of the charter is also beautifully ornamented with floreated work. And the right hand margin is filled with harts, hinds, goats, and sylvan accompaniments. The animals also have labels with "Domine salvum fac regem." The seal is gone.

See this charter described in HERBERT'S *Livery Companies*, vol. i, where the initial letter, and the two kneeling wardens are engraved, but not correctly.

Exhibited by the WORSHIPFUL COMPANY OF LEATHERSELLERS.

A GRANT of ARMORIAL BEARINGS, by Lancaster, King of Arms, to the Ironmongers' Company, dated September 1, 34 Hen. VI. (1455). The *fac-simile* is published by permission.

"To all maner people these present lres seying or heryng. We, Lancastre Kyng of Armes, sende gretyng in our lorde God euerlastyng; Know ye us the foresaide Lancastre to haue geven and graunted unto the honurable Crafte and felasship of the ffraunchised men of Iremongers of the citie of London a token of armes, that is to sey:—Siluer, a cheueron of Gowles, sitte betwene three Gaddes of Stele of Asure, on the cheueron three swevells of golde; with two lizardes of theire owne kynde, encoupled with Gowlys, on the helmet. To haue, to holde, and reioyce the forsaide tokyn and armes to the said Craft and felaship thereof, and to their successors enfraunchised men of the same Crafte, in the saide citie, for euermore to (bear) the said armes, in all maner seruices of our souerayne lorde the Kynge, and in baners to the honour and (worship) of God, in holy churches, and ellswhere in eyther places conuenient and needfull, and atte all tymes in honor and defence of the said citie of London, yf and whan cause requyre hit. Willying and grauntying also, that he which shall bere the Baner of the saide Crafte for the tyme, if such nede, be enarmed in the same armes for the same day and tyme, in delakke or for defaute of his ppre armes, in tokenyng of honour and worship of the saide Crafte and felasship, and att all tymes to haue and reioyce the same in the maner aforesaide, for euermore. In witnesse of which thing, we the saide Lancastre Kyng of Armes to these present lres haue putt our seall of Armes, and sign manuell; Wreten atte London, the firste day of the moneth of Septembre, the xxxiiij^{ti} yere of the Regne of our souerayne lorde Kynge Henry the sixt.

LANCASTRE."

These arms were subsequently confirmed by Benolt, Clarenceux, who inspected the original grant, and added thereto the following note:—

"I, Thomas Benolt, alias Clarenceux King at Armes, Ratyfie and conferme theis armes in this patent depict, which was graunted by Lancastre King of Armes. In Wytnes thereof I have sygned this patent w^{t} my hande the xvjth day of . . . . . the xxij yere of the Rayne of King Henry the viiith (1530).

CLARENCEUX R."

THE CHARTER of INCORPORATION granted by King Edward IV., in the third year of his reign (1463), to the guild or fraternity of Ironmongers. The original document is in Latin, and the following translation is taken from the History of the Company, by John Nicholl, Esq. The *fac-simile* is published by permission:—

"Edward by the grace of God King of England and France, and Lord of Ireland. To all to whom these present letters shall come, greeting. Know ye that we of our special grace have granted and given licence for us and our heirs, to our well beloved and faithful liegemen, all the freemen of the mystery and art of Ironmongers of our city of London and suburbs thereof, that they be in effect and name one body and commonalty corporate for evermore of one master and two keepers or wardens, and the commonalty of the same mystery or art, and

Heart of Arms to the Drapers' Company by Lancaster King of Arms

To all maner people these present lres seyng or herying the lancastre kyng of Armes sende gretyng in our lorde god everlastyng knowe ye vs the forsaide lancastre to have yeven and graunted vnto the honurable Craste and felasship of the frauncheised men of Iremongers of the Citee of london a token of Armes that is to sey Silver a Cheueron of Gowles sette bytwene three Gaddes of Stele of Asure on the Cheueron three Swevell of golde with two lizardes of theire owne kynde encoupeled with Gowlys on the helmet To haue to holde and reioyce the forsaide tokyn and Armes to the saide Craste and felasship therof and to theire successours enfrauncheised men of the same Craste in the saide Citee for euermore to occupie the same Armes in all maner fourme of one soueraynne lorde the kyng and in baners to the honour and praise of god in holy chirches and elle where in eyther places conuenient and nedefull and atte all tymes in honour and defence of the saide Citee of london yf and whan cause requyre hit Willyng and graunting also that he which shall beye the Baner of the saide Craste for the tyme of suche nede be enarmed in the same Armes for the same day and tyme in delaste or for defaute of his ppre Armes in tokenyng of the honour & worship of the saide Craste and felasship and are all tymes to haue and reioyce the same in the maner aforsaide for euermore In witnesse of which thing We the saide lancastre kyng of Armes to thise present lres haue putte oure seall of Armes and signe manuell Wreten atte london the first day of the moneth of Septembre the xxxiiij^th yere of the Regne of oure soueraynne lorde kyng Henry the Sixt

Lancastre

I Thomas Benet alias Clarenceaux Kyng at armes Kattyffe and Wulffrum thei armes in this patent depict depict [illegible] graunted by lancastre kyng of armes in [illegible] therof I have sygned this [illegible] my hande the xvij^th day of [illegible] xxiij^th [illegible] of kyng Henry the viij^th

Clarenceaux Kyng

Charter of Incorporation to the Brewers' Company from Edward IV. 1465.

Golbardus dei gra[tia] [illegible] Anglie z Hibnie z Dominus Hibnie Omnibz ad quos psentes he peruenerint
salt'm. Scias nos ex gdam nra spiali cognicone z [illegible]ntia [illegible] nob' p nos z hered[es] nros Quod
gustere sine dict' & Communitat' Cimitarij nre London z Dubl[in] eisdem de nr[e] [illegible] Quod
p[re]dict' corporat' in vno [illegible] z vnu[m] Custodib[us] sine Gardianis ac Communitate eisdem gustete sine dictis ac [illegible]
Alexandrum in [illegible] z Jacobu[m] [illegible] Robtum Dobe ac Custodes sine Gardianos eisdem mistete sine dictis ordinam' z p[re]fecim' p[er] psentes &
de nr[a] gdagie z Custodes sine Gardianu[m] de Coistrels z Successores su[os] heredit' successionem p[re]dictam Et de nr[a] z Successores su[os] nunqm[m] minuendam apel-
lent' z vocent' p nomen [illegible] z Custod' nun sine Gardianos z Coistrels gustete sine dictis ac Jurisdiccones londin z p nomen illius mistetie possint
z [illegible] de [illegible] z [illegible] [illegible] Cuius p[re]s z [illegible] z singulis [illegible] secus q[uo]cunq[ue] [illegible] z causis q[uo]cunq[ue]
Et de hac[re] sigillum [illegible] p[re]fe z negocijs suis [illegible] Et de nr[a] gdagie z Custodes sine Gardian' z Coistrels z Successores su[os] de tempore in
tempus fore possint ordinare z stabilire p suo [illegible] z [illegible] Volum' [illegible] dict' gustete sine dictis ac Coistrels [illegible] ordinaciones p[re]fatas
z statuta q[uo]cunq[ue] sic videbit fore [illegible] Et de nr[a] z Successores su[os] congesteres licentia z hos [illegible] as statuta z ordinaciones alias p[re]dictis
eisdem gustete sine dictis aut Coistrels eorundem ac aliis licens causis q[uo]cunq[ue] eis placitum fuer[it] valeant [illegible] z impune [illegible] molestentur seu impu[n]
[illegible] vel hospitium [illegible] Et de nr[a] gdagie z Custodes sine Gardian' ac Coistrels z Successores su[os] nunqm[m] [illegible] ordinaciones
inde p[re]fatis siccus vel [illegible] si casus exigit ac despicis alleg[ati] possint z [illegible] vnu[m] gdagium z duos Custodes sine Gardianos eisdem gustete sine
dictis ac Communitatem [illegible] [illegible] z superuidend' Et de nr[a] gdagie z Custodes sine Gardianu[m] ac Coistrels z Successores su[os] nunqm[m]
sint p[er]sone fidelles z capaces in lege de pquisitis [illegible] [illegible] possidend' sibi z successorib[us] suis nunqm[m] in forisf[actur]a z [illegible] [illegible] z [illegible]
z aliis possessiones q[uas]cunq[ue] ad valorem [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [

by these presents do ordain and make Richard Flemming, alderman, as master, and Nicholas Marchall and Robert Toke as keepers or guardians of the same mystery or art, and that the same master and keepers or wardens and commonalty, and their successors shall have perpetual succession, and that they and their successors for evermore shall be publicly known, named, and called by the name of the master and keepers or wardens and commonalty of the mystery or art of Ironmongers of London; and by that name implead and be impleaded, answer or be answered, in whatsoever court, for and in all and singular matters, suits, complaints, actions, demands, and causes whatsoever. And that they have a common seal to serve for all their matters and things. And that the same masters and keepers or wardens and commonalty, and their successors from time to time, may make, ordain, and establish ordinances, provisions, and statutes, for the wholesome rule and governance of the freemen of the art or mystery aforesaid, and commonalty aforesaid, as often to them shall seem meet; and that they and their successors may make lawful and honest congregations and statutes and other ordinances for the profit of the same mystery or art, and commonalty of the same, and for other lawful causes, lawfully, and with impunity, without blame, molestation or inquietude of us or our heirs. And that the same master and keepers or wardens and commonalty, and their successors, annually for evermore, according to the ordinance for that purpose to be made, or oftener if the case shall require, may from among themselves elect and make a master and two keepers or wardens, of the same mystery or art, to rule, govern, and supervise the aforesaid commonalty. And that the same master and keepers or wardens and commonalty, and their successors for evermore, be able persons and capable in law to purchase, receive, have, and possess, to them and their successors for ever in fee and perpetuity, lands, and tenements, rents, and other possessions whatsoever to the value of ten marks per annum, beyond reprises, to them and their successors for ever, notwithstanding the statute of not putting lands and tenements to mortmain, or any other statute, act, or ordinance, made or to be made, to the contrary. In witness of the which thing we have caused these our letters to be made patent. Witness myself, at Westminster, the twentieth day of March, in the third year of our reign.

PEKHAM.

"By Writ of Privy Seal, and of the date aforesaid, by authority of Parliament, and for twenty pounds paid in the hanaper."

The seal, of green wax, is circular. On one side is Edward IV., enthroned under a canopied niche, having on each hand the arms of France and England (in side niches), suspended from rose trees in flower, with two lions *sejant* as supporters. The back-ground is filled up with figures in niches. Around the margin is the legend, in Gothic characters, "Edwardus: Dei: Gra: Rex: Anglie: et: Francie. . . ." The rest of the inscription is broken off.

On the reverse of the seal is the figure of the monarch on a war-horse, both fully armed. The king has his sword raised in his right hand, and carries on his left arm a shield charged with the arms of France and England, which are also displayed on the caparisons of his steed. The back-ground of the seal is sémée of roses and suns, his well-known emblems. The legend round the rim is in Gothic characters,—"Edwardu: Dei: Gratia: Rex: Anglie: et: Francie: et Dominus: Hibernie."

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

THE INSPEXIMUS CHARTER of Philip and Mary, dated at Westminster, on the 20th of June, and in the fourth and fifth years of their reign, A.D. 1556–7, confirming the charter of Edward IV.

In the Company's books is the following entry:—

"Paide more to the Quenes Matie for a fyne by the iudgement of the Lorde Chauncelor for the allowing of o^r^ corporacion, graunted by King Edward the iiij vnto this Company, the some of x^li^ iiij^s^ iiij^d^, for which some of mony we be confyrmed vnder the Kyng and Quenes great seal, as may appear at large."

In this charter the initial letter **P**, of the commencement "Philippus et Maria," contains portraits of the King and Queen, seated under a crown. The seal appended is very much obliterated.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

GRANT of ARMS to the Worshipful Company of Carpenters, in the sixth year of Edward IV., A.D. 1466.

"To alle nobles and gentilles thise presentes Lres heryng or seyng William Hawkeslow otherwise called Clarenseux Kyng of Armes of the Southe Marches of Englond sendeth humble and due recommendacion as it appeteyneth ffor soo moche as the felowship of the Crafte of Carpenters of the Worshipfull and noble Citee of London courageously moeved to exercise and vse gentill and comendable guydyng in suche laudable maner and fourme as may best sound vnto gentrice by the which they shall mowe with Goddes grace to atteigne vnto honour and worship haue Desired and prayde me the said Kyng of Armes that Y by the power and auctorite by the Kynges good grace to me in that behalf comytted shuld devise a Conisaunce of Armes for ye said felowship and Crafte which they and theire Successours might boldly and vowably occupie chalenge and enioye for evermore without any puidice or rebuke of any estate or gentil of this Realme. At the instaunce and request of whom I the said Kyng of Armes takyng respecte and consideracion vnto the goodly entent and disposicion of the said ffelowship and Crafte have deuised for them and thire Successours thise armes folowyng that is to sey A felde Siluer a Cheveron sable grayled iij Compas of the same Which armes Y of my said power and auctorite have appoynted yeven and graunted to and for the said ffelowship and Crafte and theire Successours and by thise my presents lres appoynte, geve, and gũnte unto them the same. To have, chalenge, occupie, and enioye, without any puidice or empechement, for evermore. In Witness whereof Y the said Kyng of Armes to thise presentes have sette my seall of Armes w^t^ my signe manuell Yeven at the Citee of London the xxiiij day of the moneth of Nouember The sixt yere of the regne of oure Souerayne Lord Kyng Edward the fourth.

CLARENSSEUX *Kyng off Armes.*"

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

To all nobles and gentilles thise presentes lres hearyng or seyng William Hawke alias Hawdwse alias Clarenseux kyng of Armes of the Southe marches of Englond sendeth humble and due recommendacon as it appertyneth. Forso moche as the feldeship of the Craffte of Carpenters of ye Worshipfull and noble Cytte of London commendably moeved to devise and vse honeste and convenable ensydent in suche laudable maner and fourme as may best sownde vnto honestee by the Which they shuld more vnto more to attayne vnto honour and worshyp have desired and prayed me the said kyng of Armes that y by the power and auctorite by the kynges hyghe grace to me in that behalf committed shuld devise a Comyssimce of Armes for ye said feldeship and Craffte Which they and there Successours myght boldly and worably occupie chalenge and enioye for ever more Without any Dyndice or rebuke of any estate or gentil of this Realme At the instaunce and requeste of Whom I the said kyng of Armes entendyng effectes and consideracon vnto the goodly entent and disposicion of the said feldeship and Craffte have devised for hem and there Successours thise armes of feldeship that is to sey A felde Sables a Chyderon sable wrapped in Compas of the same Which armes y by the said power and auctorite vnto me appointed aforen and committed to and for the said feldeship and Craffte and there Successours and by thise my presentes lres-patentes geve and graunte vnto them the same To have chalenge occupie and enioye Without any Dyndice or empeschement for ever more In Witnesse Whereof y the said kyng of Armes to thise presentes have sette my Seall of Armes and my Signe manuelle Geven at the Cyte of London the xxvij day of the Moneth of November the first yere of the reigne of our Soueraigne lord kyng Edward the fourth

[illegible] alias Clarenseux kyng of Armes of the South East and Weste parties of this Realme of Englond by the most Excellent and most Victorious Prince and most Myghty Prince our most dradd Soueraigne lord kyng Edward the fourth by the grace of God kyng of Englond and of Fraunce and lord of Irelond

power and auctorite to me geven by the kynges most Royall Commissione vnto me directed for the Confirmacon and Testifyeng of the armes of the predecessours of the said Craffte Certifying that I have seen and Registred the same armes and Cognisaunce of the predecessours of the said Craffte and the same armes and Cognisaunce I have ratified confirmed and approved and by these presentes do ratifie confirme and approve to the said Craffte and to their successours for ever more to be borne and vsed in their Banners Standards Cotearmours and Seales of their Office without let or interruption of any person or persons Any lawe custome or vsage to the contrary notwithstanding In Witnesse whereof I the said Clarenseux kyng of Armes have to these presentes subscribed my name and Office and caused the Seal of my Office to be affixed the day and yere above written

Clarenseux

Entred in the visitacion of London made 1634 J. Hen. Styward Richmond

The THREE following DOCUMENTS were exhibited by the WORSHIPFUL COMPANY of WAX-CHANDLERS.

I. A CHARTER to the Company from Richard III., Feb. 16, 1483. It is in an illuminated border, the initial letter **R** being very elaborate; in its centre are the Royal arms, France and England quarterly, ensigned by an arched crown, and having King Richard's supporters, two boars Argent, tusked Or; above the crown is the motto, **Iopaltr me lie.** In the deed the Company is styled the "Mistere sive artis de wexchaundelers civitatis nostre London."

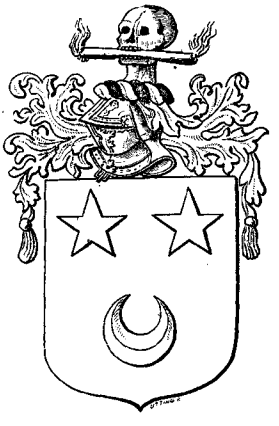
II. THE GRANT OF ARMS to the Company, by Thomas Hawley, Clarencieux King of Armes, in the second year of Richard III., 1484. It is written within an ornamental border of flowers, having the badges of the red and white roses ensigned by crowns, and fleurs-de-lis; the initial letter contains the herald in his tabard. The arms are thus quaintly described,—"Asure on a cheueron argent thre Rosses gulls seded betwen thre morteries Royall golde, upon the helme on a wrethe argent and gulls a mayden in her here knelynge in a Rossyare the rossis gulls hauynge on here a syrcott of clothe of golde furred wythe armens (*ermine*) makyng a garlande of dyuers flowres mantellyd gulls dowbled argent, supportynge the armes tow unicornes gulls droped argent unglet horned and pisselled abowt ther necks atte thend of a flatt cheyne thre rynges golde." The grant is dated the "thyrd day of ffeberuary the secunde yere of the regne of Kynge Rycharde the thyrde." Two seals are attached, one being the official seal of Clarencieux, and the other bearing a saltire engrailed, borne by the family of Hawley, of whom Francis Hawley, created a baronet in 1643, was raised to the peerage, by the title of Lord Hawley, of Ireland, in 1646.

III. A GRANT of ARMS to the Company from "Thomas Clarenceux principal herald and king-of-armes of the south parties of this Realme of England, otherwise called Thomas holme, knyght," dated Feb. 3, 2 Richard III. 1484. The grant is confirmed by Thomas Benolt, Clarencieux, 11 Oct., 1523, to which is appended the approval by Henry St. George, Richmond herald, in 1634. In the initial letter Clarencieux in his tabard is pointing with his sceptre to the coat of arms, which has the two unicorns for supporters to it; these, however, were added in Benolt's time.

Exhibited by the WORSHIPFUL COMPANY OF WAX-CHANDLERS.

THE GRANT of a CREST, from Thomas Hawley, Clarencieux, King of Arms, to John Bolney, of Bolney, Sussex, A.D. 1541. "To all Nobles and Gentles these present lres Redyng or heryng Thomas Hawley alŝ Clarencieulx principall herault and Kyng of Armes of the South east & west partes of the Realme of Englande from the Ryver of the Trent Southward sendith dew and humble commendacion & greting Equyte willith and reason ordereth that men vertuous and of noble courage be by theyr merytes and good renowne rewarded not alonly their person in this mortall lyfe so brief and transitory but also after them

those that shalbe of their bodies descended to be in all places of honor perpetually with other renowned accepted & taken by certayne insignce and demonstrance of honor & noblesse, That is to say blason healme & tymbre. And for as moch as John Bolney of the parryshe of Bolney in the county of Sussex esquire is descended of an olde an auncyent house undefamed of long tyme beryng Armes, Nevertheles he beyng uncertaine in what fforme his predecessors have borne their crest & tymbre nat willing to doo any thing that shuld be prejudiciall to any gentilman of name & of Armes hath desyred me the said Clarencieulx King of Armes as above



wrytten to devyse ordeyne assigne & set forthe his said Crest and tymbre dew & lefull to be borne. And therefore I the said King of Armes seing his request so just and resonable By the aucthoritie & power annexed attribued geven & graunted by the Kyng our soverayne lords highnes to me & to my office of Clarencieulx King of Armes as above written by expresse wordes under his most noble grete Seale have devised ordered & assigned to the said John Bolney squyer for him & his posterite his Crest & tymbre in maner & fforme as herafter folowith, That is to say upon his helme on a Torse silver & Sable a dede mans hede in the proper facion of dethe holdyng in his mowthe a Candel golde at eyther ende the flamyng ffyer yssueng asauteled geules dobled silver As more plainly aperyth depicted in the margent, To have & to holde to hym & his posterite and they it to use and enioye to their honors for evermore. In witnes wherof I the said Clarencieulx Kyng of Armes as above wrytten have signed these presents with my hand and sett therunto the Seale of my Armes w^{h} the Seale of my office of Clarencieulx Kyng of Armes. Geven and graunted at London, the Vth day of Novembre, The yere of our Lord god A Thousand fyve hundred & fforty one, And of the Kyng oure sovereigne Lorde Henry the Eight the thre & thirty of his most noble Reigne.

Par moy clāreceulx Roy darmes."

Exhibited by the TRUSTEES OF THE CHARLES MUSEUM, MAIDSTONE.

THE ORIGINAL GRANT of ARMS to the Worshipful Company of Armourers of London, A.D. 1555.

Thomas Hawley Clarencieux granted the following coat to "The Worshippful Companye the Maister and Wardens of the ffraternity or Guylde of S$^{t.}$ George of the Men of the Mystery of Armerors of the Citye of London. Siluer on a cheūon sable a attōney gawntelet betwene ffower Swordes in Sawtere siluer porfled pomeled and hilted gold on a Chef sable in a plate betwene Two Helmetts Siluer garnyshed golde a playne Cross geules upon the Healme on a Torse siluer and sable a demy Man of Armes armed Siluer open faced pōfled golde holdying

in his hande a Mace of Warre manteled geules debled Siluer. Dated. Oct. 15, 3 & 4 Philip & Mary." (*Ex Chart. penes Soc. Armor.*)

On some of the articles of plate exhibited a variation from this coat occurs, a helmet, vizor down, full faced, and sometimes in profile, being substituted for the gauntlet.

Exhibited by the WORSHIPFUL COMPANY OF ARMOURERS AND BRAZIERS.

THE GRANT of ARMS to the Company of Barber Surgeons, by Garter, Clarencieux, and Norroy. It is on parchment, on three sides is a floreated border, having at the top the arms of Queen Elizabeth, between a Tudor rose and a fleur-de-lis, Or, each within a wreath, Vert.

On the margin, on the left side of the grant, are emblazoned the arms, crest, supporters, and motto—DE PRÆSCIENTIA DEI—of the Company of Barber Surgeons; and on the right side, a portcullis, Or, encircled within a wreath, Vert.

The initial **T**, at the commencement, is of large size and illuminated; within it is the representation of Dethick, Garter King of Arms, in his official tabard; and below is the date, 1562.

"To all and singuler as well Kinges, Herehaultes, and Officers of Armes, as Nobles, Gentlemen, and others to whome these presentes shall come, be seene, heard, read, or understand, Sir Gilbert Dethicke, Knight, alias Garter principall Kinge of Armes; Robert Cooke, Esquire, alias Clarencieulx Kinge of Armes of the south parts of Englande; and William Flower, Esquire, alias Norroy Kinge of Armes of the northe partes of Englande, send greetinge in our Lorde God euerlastinge.

"Forasmuch as aunciently from the beginninge the valiaunt and vertuouse actes of excellent personnes haue ben cõmended to the worlde and posterite with sondrey monumentes and remembrances of their goode deseartes, Emongst the which the chiefest and most usuall, hath ben the bearinge of signes and tokens in shildes, called armes, beinge none other thinges then euidences and demonstracions of prowesse and valoir diversly distributed accordinge to the qualytes and deseartes of the persons meritinge the same. To th'entent that such as have don cõmendable seruice to their prince or countrey, either in warre, or peace, or otherwyse, by laudable and couragiouse entreprices, or proceedinge of eny person, or persons, in th'augmentacion of the estate or cõmon wealth of their realme, or countrey, might therby receyve due honor in their lyues, and also deryue the same successively to their successors and posterite for euer.

"And whereas in the Citie of London, th'experience and practise of the science and facultie of Chirurgery is most requisite, and duly to be exercysed, and experimented for the preseruacion of meny, and by th'occasion of the practise thereof meny expert persons be brought

up and experimented to the relief, succour, and helpe of an infinite nomber of persons; and for as much as within this Citie of London, there were two severall cõpanyes th'one by the name of Barbours Chirurgeons, and th'other by the name of Chirurgeons onely; the Barbours Chirurgeons being incorporate, and th'other not, and both occupyenge th'arte of Chirurgery, wheruppon greate cõtention did arise; and for that it was most meete and necessary that the sayd two cõpanyes shuld be vnited, and made one hole body, and so incorporated to th'entent, that by their vnion and often assembly togither th'exercyse and knowledge of their science and mistery might appeere as well in practise, as in speculation, not onely to themselfes but to others vnder theim: So that it was thought most meete and cõuenient upon graue and greate cõsideracion to vnyte and joyne the said two cõpanyes in one, which was don as may appeere by an acte of Parleament in ãno [1540] xxxij of Henry th'Eight, in these wordes:

"Be it enacted, by the Kinge, our Souereigne Lorde, and the lordes spirituall and temporall, and the cõmons of the same, that the sayde two severall and distinct companies, that is to say bothe the Barbours Chirgeons, and the Sourgeons, and every parson of theam, beinge a freeman of either of the saide cõpanies after the custome of the sayde Citie of London, and their successours, from hencefoorthe immediatly be vnyted, and made one entier and whole body corporate, and one societie perpetuall, which at all tymes heerafter shalbe called by the name of Maisters and Gouernours of the mistery and comunalty of Barbours and Surgeons of London, for euermore, and by none other name.

"In consideracion whereof, and for that it doth appeere a thinge most requisite for the vnitinge of these two cõpanyes togither, and for that th'occupation of the Barbours Chirurgeons beinge incorporate hath since the tyme of Kinge Henry the Sixt, used and boren armes, that is to say, Sables, a cheueron between three flewmes, argent, which were unto them assigned onely by the gifte and assignement of Clarencieulx, Kinge of armes, as by the patent thereof doth and may more plainly appeere, and since th'vnitynge of the sayde two cõpanies these armes of the sayd corporation of Barbours Chirurgeons hath ben used, and none other.

"Yet, notwithstandinge the late Kinge Henry th'Eight of famous memory, assigned and gave vnto the Company of the Chirurgeons onely, a cognoysance, which is, a Spatter thereon a rose gules, crowned golde, for their warrant in fielde, but no authorite by warrant, for the bearinge of the same in shilde as armes, and for that it pleased the same Kinge Henry th'eight, not onely to unite and incorporate these two cõpanyes togither by acte of Parleament but also hath ratifyed and cõfirmed the same by his letters patents, under the greate seale of Englande, and so lately cõfirmed by the Queenes Majestie that now is, And whereas, Thomas Galle, in the third yere of the Queenes Majesties reigne that now is, beinge maister; Alexander Mason, John Standon, Robert Mudesley, governors of the same corporation, mistery and cõmunaltie of Barbours and Chirurgeons, beinge desirouse to have some signes and tokens of honor, added and augmented to th'olde and auncient armes of the Barbours Chirurgeons, not onely for a perpetuall memory as well of the famous prince King Henry th'Eight, their founder and patrone, but also for a further declaration of th'vnitinge of those two cõpanies togither, did instantly require the late Clarencieulx Heruey to cõsider the premisses, and to shew his endevor therein.

"Who findinge their request just and lawfull, did graunt and giue unto theim, by his letters patentes, under the hand and seale bearinge date the 5th of July [1561,] in the third yere of the reigne of the Queens Majestie that now is, an augmentacion in chief to their old and auncient armes with heaulme and creast to the same, which chief was paly argent and vert, on a pale gules, a lyon passant gardant, golde, betweene two spatters, argent, on eche a double rose, gules and argent, crowned golde; and to their creast, on a torce, silver and sables, an Opinicus, golde, mantelled gules, doubled argent.

"And further, in the tyme of Robert Basthrop, Esquire, Sergeaunt of the Queenes Majesties Chirurgeons, then beinge maister of the said mistery and cõmunalty of the Barbours and Chirurgeons; and George Vaughan, Richard Hughes, and George Corron, Governors of the same corporation, the sayd Clarencieulx Heruey, did graunt unto the sayd Corporation, two supporters to those armes, before given theim, which were two Linxe, in their proper coulor, aboute their neckes a crowne with a chayne, argent, pendent thereat as by the sayde letters patentes more plainly doth appeere.

"Yet notwithstandinge, for as much as it doth plainly appeere vntó us, the sayd Garter, Clarencieulx and Norroy, Kinges of Armes, that the aforesayd armes in some respectes were not onely contrary to the wordes of the corporation of the sayd Barbours and Chirurgeons, but that also in the same patent of armes there are sondrey other thinges contrary, and not agreinge with the auncient lawes and rules of armes.

"We the sayd Kinges of Armes, by power and authorite to us cõmited by letters patent under the greate Seale of Englande, have confirmed, giuen, and graunted, the foresayde armes, creast, and supporters heretofore mentioned to be boren in mañer and fourme heer after specified. That is to say—

"Quarterly, the first, sables, a cheveron betweene three flewmes, argent. The seconde quarter, per pale, argent and vert, on a spatter of the first, a double rose, gules and argent, crowned golde. The third quarter as the seconde; and the fourth, as the first; over all, on a crosse, gules, a lyon passant gardant, golde; and to their Creast, upon the heaulme on a Torce, argent and sables, an Opinicus, golde, mantelled gules, doubled argent, supported with two Linxe in their proper coulor about their neckes, a crowne with a chayne, argent, pendent thereat, as more plainly appeerith depicted in this margent.

"Which Armes, Creast, and Supporters, and euery parte and parcell thereof, We the sayd Kinges of Armes, have confirmed, ratified, giuen, and graunted, and by these presentes, do ratify, confirme, giue, and graunt, unto Richard Tholmowed, maister of the sayd mistery and cõmunaltie; Nicholas Archenbolde, Thomas Burston, and John Fielde, gouvernors of the sayd Corporation, Mistery, and Cõmunaltie of Barbours and Chirurgeons, and to their successors, by the name of Maister and Gouvernours, and to the whole assistantes, company, and fellowshippe of the sayd Corporation, mistery, and cõmunaltie of Barbours and Chirurgeons, within this Citie of London, and to their successors for euermore, and they the same to haue, holde, vse, beare,

enjoy, and shewforthe in shylde, seale, banner, or bannerrolles; standard, or standardes; penon, or penons; pencell, or pencelles; or otherwise, to their honors and worshippes at all tymes, and for euer hereafter, at their libertie and pleasure without the impediment, let, molestation, or interruption of eny person, or persones.

"In witnesse whereof, We the sayd Garter, Clarencieulx, and Norroy, Kinges of Armes, haue signed these presentes with our handes and affixed therunto, our severall Seales of Armes, the second day of June, in the yere of the nativitie of our Lorde Jesus Christ [1569,] and in the eleventh yere of the reigne of our most dread Souvereyne, Lady Elizabeth, by the grace of God, Queene of Englande, Fraunce, and Irelande, defender of the faithe, etc.

"GILBERT DETHICK, alias Garter, principall Kinge of Armes.

"ROBERT COOKE, alias Clarencieulx Roy Darmes.

"p̃ moy WYLLIAM FLOWER, alias Norroy Roy Darmes.

"Entered, approved, and allowed, in the Visitation made 1634.

"HEN. ST. GEORGE, Richmond."

Exhibited by the WORSHIPFUL COMPANY OF BARBER-SURGEONS.

A GRANT of ARMS by WILLIAM CAMDEN, Clarencieux King of Arms, to Robert Cutler of Ipswich, co. Suffolk, Gent., viz.:—"The feilde golde three bendes sables a Lion rampant Gules, And for his Creast uppon the helme on a wreathe golde and sables a demi Lion gules holdinge a Daynishe Axe, the stafe gold the head argent, as more playnly appeareth depicted in the margent. Dated 22 day of July, Ano Domi 1612." It is signed "Willm Camden Clarenceux, King of Armes."

The official seal of Clarencieux appended has on a shield, "a Cross, in the first quarter a fleur-de-lys, on a chief a lion passant guardant." Motto, "S. OFFICII CLARENCIEUX REGIS ARMORUM," with the date 1595, over the shield, on each side of which is a crescent.

Exhibited by JOSEPH JACKSON HOWARD, L.L.D., F.S.A.

GRANT on Parchment, in a frame, being the Certificate of the Town Council of Aberdeen to the descent of John Stewart, apothecary and surgeon of that city, dated Nov. 8, 1705. It is signed H. THOMSONUS, *Secretarius, Abredon*, and the City seal was formerly attached, but has been removed. In the initial is placed the coat of arms of the city of Aberdeen, and in the margin the arms of Stewart of Colpnay, Bruce of Airth, Anderson, Elphinstone dominus de Elphinstone (with supporters), Leslie de Eden, Galloway (with supporters), and Stewart of Colpnay repeated. In the upper margin are the Royal arms of Scotland, and the badges of the thistle, rose, fleur-de-lis, and harp.

Exhibited by CHARLES JOHN SHOPPEE.

A DEED from the Muniment Room of the HOSPITAL of the HOLY TRINITY, in Croydon, Surrey, founded by Archbishop Whitgift; dated 1600.

The Deed is the grant of a rent-charge of £6 13*s.* 4*d.* per annum by Susan Barker, wife of Edward Barker, Esq., Registrar of the High Commission Court, to the Warden and Poor of the Hospital. The motives for this grant are set forth in the preamble:—

"To all the faithful in Christ, to whom the present writing shall come. I, Susan Barker, daughter of Richard Tracy of Stanway, in the co. of Gloucester, Esquire, and of Barbara Lucy, daughter of Thomas Lucy of Charlecote, in the co. of Warwick, Knight, send greeting. Whereas, in time past, William Tracy, Knight, one of my ancestors, wishing to please his king, transgressed rashly against the life of Thomas (*à Becket*), formerly Archbishop of Canterbury, whatsoever may have been his rebellion: Know ye, that I, honouring the most loyal disposition towards her Royal Majesty, of the most reverend father in God, John Whitgift, now Archbishop of Canterbury, as also his gentleness, and his truly episcopal life, and desiring that it should be made apparent that the pontifical dignity was never at all hateful to our family (as some malicious persons have reported) Know ye, I say," &c.

The ancient Saxon family of Tracy, now represented by Lord Sudely of Toddington, was seated at Sudely and Toddington, co. Gloucester, at the General Survey, and claims descent from Ethelred II. On the left hand side of the document are the coats of arms of Susan Barker's ancestors, viz., of TRACY, her father; of LUCY, her mother; of Throckmorton, her father's mother; and of Empson, for her mother's father. The first coat is exactly the same as that borne by Lord Sudely, viz., Or, an escallop in the chief point Sable, between two bendlets Gules. This was the coat of Susan Barker's father, Richard Tracy, who obtained the manor of Stanway from his father; he was high sheriff for his county, an office held by many of his ancestors, and married Barbara, daughter of Sir Thomas Lucy, of Charlecote, co. Warwick (the "Justice Shallow" of SHAKSPEARE'S plays), whose arms were, Gules, three luces hauriant Argent, though in the deed the field is semée of cross-crosslets, in addition. The great poet has an allusion to the arms of the family, in *The Merry Wives of Windsor*, where Master Slender says—

"They may give the dozen white luces in their coat."—*Act* i, *Sc.* 1.

Richard Tracy's father, Sir William Tracy (high sheriff 5 Henry VIII.), married Margaret,

one of the two daughters of Sir Thomas Throckmorton, Kt., high sheriff of co. Gloucester 5 Philip and Mary, of Totworth, and Corse Court, both in the same county; his wife was Margaret, daughter of Thomas Whittington of Pauntley, and his arms, Gules, on a chevron Argent, three bars gemels Sable, are borne by the present baronet of the same name and family, now seated at Coughton, co. Warwick, which came to his ancestor John Throckmorton (time of Henry V. and Henry VI.), whose wife was Eleanor, daughter and co-heir of Sir Guy de Spineto, Lord of Coughton.

Susan Barker's maternal grandmother, the wife of Sir Thomas Lucy, was Elizabeth daughter of Sir Richard Empson, Knight, the colleague of Edmund Dudley, both beheaded on Tower Hill, in the second year of Henry VIII., for their extortions in the preceding reign. The arms of Empson are, Quarterly, 1 and 4, Argent two bendlets engrailed Sable, 2 and 3 Gules, three Pears stalked Or.

On the right hand side of the deed are the arms of Barker, Brett, Waterhouse, and Davenport. The first coat, that of Barker is, Or, a bend between six billets Sable. Thomas Barker, grandfather of Edward, married Julia, daughter of — Brett, whose arms are, Argent, semée of cross-crosslets fitchée, a lion rampant Gules, langued and armed Azure. Francis Barker, father of Edward, married Julia, daughter of James Waterhouse, of Ludlow, co. Salop, descended from Sir Gilbert Waterhouse, of Kirton, co. Lincoln, time of Henry III. Their arms are, Or, on a pile engrailed Sable, a crescent for difference. James Waterhouse married Anne, daughter of Thomas Davenport, of , whose coat of arms is the fourth in the column, Argent on a chevron between three cross-crosslets Sable, a quatrefoil Or.

Attached to Susan Barker's signature is the seal of Tracy, and her husband's seal accompanies his signature; each seal is suspended by ribbons, which are the colours of the tinctures of the respective coats of arms. Between them is a coin attached to the deed, and secured by the seals of the two parties, "being seisin and possession of the said annuity or annual rent, by the delivery of a golden coin of the value of ten shillings."

At the top of the deed is placed the coat of arms of the See of Canterbury, impaling those of Archbishop Whitgift.

Exhibited by the TRUSTEES OF WHITGIFT'S HOSPITAL, CROYDON.

GRANT of ARMS to the WORSHIPFUL COMPANY of COOPERS—A. D. 1509.

To all ꝑsent and to come whiche thies ꝑsent lres shall see or here Thomas Wrythe s* Wryothesley otherwise Gartier Kyng of Armes of Englishmen and Roger Machado otherwise callid Richmount Clarenceau pryncipall herauld & Kyng of Armes of all the south parties of this realme of England. Send due & humble recoñendacion and gretyng as it appteyneth in our Lord Gode euer lastyng. Equytie woll and reason ordeyneth that vertuouse men & of honest occupacion bee by their merit remunered & rewarded in this worlde and to be of ꝑpetual memory for their good & vertuouse name and fame and theire successours after theym for eũmorę: Be it knowen that we the said Gartier Kyng of Armes of Englishmen and Richmoũt Clarenceau Kyng of Armes of the south parties of England consideryng the honest demeanour and goũnaunce of the felawship of Coopers of the citie of London have bẽ of olde tyme of good name & vertuouse fame soo that the said felawship hath deserued and is right worthy by the vertue of the honest disposicion of the same to haue signes and tokens of armes to theymself to be shewed or borne conuenyently in the lawde and praysyng of all the saide felawship. And soo nowe of late the Maisters and Wardeyns of the same felawship at this tyme beyng that is to witte John Haruy and Thomas Elynor Maisters John Balgy and William Bendley Wardeyns haue requyred and desyred us the said King of Armes to geue unto the said felawship Armys under the sealis of oure armes. And therfore in remembraunce and consideracion of the vertuous and honest disposicion of the saide felawship by the auctoritie and power to oure office annexed and attributted we the said Gartier Kyng of Armes of Englishmen and Richmount Clarenceau Kyng of Armes of the south parties of England haue geuen ordeyned & assigned unto & for the same felawship of Coops the blason of Armes hereafter folowyng that is to sey Gowlys and sable geronney of eight pc̃. A cheueron betwene three Anelett golde on the Cheueron a Royne betwixt twoo brode Axes Azur. A chief vert on the chief three lylyes siluer, as more playnely it apperith in the margen here aboue depicte. To haue and to holde to the said Maisters Wardeyns & hole felawship for the tyme beying the saide armes and theym to use att their pleasure for eũmore. In wittnesse wherof we the saide Kyng of Armes have signed thies ꝑsent letters wt oure handes & sett therunto the seales of oure armes, youen at London the XXVIIth day of the moneth of September. The yere of oure Lord God A Thousand fyve hundreth and Nynne. And the first yere of the Reigne of oure moost dred and redoubted soũeigne Lord Kyng Henry the eight.

Endorsed. In the Hand of thes Herald. } I Thomas Bonolt alias Clarencieux King at Armes of the South East & West partyes of this Ralme of England by the power of octoritie tomy gyven by the Kings most Royall maieste Henry the viijth by exprest wordes in his lres patente and his great seall Conffer & Ratefie thes armes in the margen being depict—before grauntyd by my predessesr Clarencieux King at Armes in Wytnes therof I have signed this patent ũ my hands the xiith day of October the xxii yere of our Souuerain Lord King Henry the viijth.

ꝑ Me Clarencieux King at Armes.

Exhibited by the WORSHIPFUL COMPANY OF COOPERS.

* for "sive," *or*.

THE ORIGINAL GRANT of ARMS to the WORSHIPFUL COMPANY of FOUNDERS—

A. D. 1590; 32 Qu. Elizabeth.

THIS is engrossed upon vellum, the shield of the Arms surmounted by the Crest being emblazoned on the top left hand corner, and described in the grant,—"the field azure a Lauerpott betwene two taper Candlestickes gold. And to the Creast upon the healme on a wreathe gold and azure a feyrye furnes proper out of the cloudes proper two Arms the hands carnat the sleues azure holdinge a payer of Closingtonges sables takinge holde of a meltyng pot proper mantled gules doubled siluer."

These Arms and the Crest were granted to "Robert Waldo, James Lambert, and Thomas Jackson now wardens of the sayde Company and to their successours in lyke place and office and to all the Comynaltye of the Founders of the Citie of London" by "Robert Cooke Esquire alius Clarencieulx Kinge of Armes and principall heralde of the East West and Southe partes of this realme of England." It is dated "the VIIIth daye of October in the yere of our Lord God 1590 and in the XXXII yere of the reigne of our most gracious Souuereigne Lady Elizabeth. by the grace of god Queene of England Fraunce and Irelande Defender of the faithe etc."

The grant is signed "Robt Cooke alius Clarencieulx Roy Darmes," and sealed with his seal of office, and on the fold at the bottom is written, "Approved and entred in the uisitation of London 1634 Hen. St George Richmond;" and there is an endorsement on the back, "Incorporated by letters patent of his Majesty King James 1st in ye year 1614."

TWO CHARTERS of INCORPORATION of the COMPANY of FOUNDERS; the first, being that granted by King James I., gives powers for the general governing of the Company, for stamping all just brass weights and measures, according to their common standard, at Founders' Hall, and which are afterwards to be sealed at Guildhall; also for detecting all false weights and measures, within three miles of the City. It is "Given at Westmynster the eighteenthe daye of September in the twelveth yeare of our raigne of England Fraunce and Irelande, and of Scotlande the Eight and Fortithe Cartwright."

To this Charter the great seal of King James I. is attached. Within the initial letter J at the commencement is a portrait, drawn in indian ink, of the King, bearing the orb and sceptre; and who wears a hat, on the high crown of which is the royal Crown.

The SECOND CHARTER is a confirmation by James II., and is dated at Westminster, 28th February, the first year of his reign, and bears the great seal of the King.

Exhibited by the WORSHIPFUL COMPANY OF FOUNDERS.

THE ORIGINAL CHARTER, granted by KING HENRY the SECOND, to the WEAVERS' COMPANY, witnessed by THOMAS Á BECKET, Chancellor, A.D. 1157 to 1170.

Herbert, in his Account of the City Companies, says that the Weavers' Company is looked upon as "the most ancient Guild of the City, for it appears that in the Reign of *Henry I.* they paid an annual Rent of Sixteen Pounds to the Crown for the Immunities. Their Privileges were confirmed at this time by Letters Patent of *Henry II.* (still in the Company's Possession, but without Date), wherein the annual Sum payable to the Crown is fixed at two marks of Gold, to be paid yearly at Michaelmas, upon a Penalty of ten Pounds. This Company originally consisted of the Cloth and Tapestry Weavers, who by Act of Parliament of the Seventh of *Henry IV.*, were put under the Government and Correction of the Lord Mayor and Aldermen of this City."

" H. Rex Angl' & Dux Norm' & Aq't' & Com' And', Ep'o Justic' Vic' Bar' Ministr' & om'ib' fidelib' suis Lond' sal't'. Sciatis me concessisse Telariis Lond' Gilda' sua' h'nd' in Lond' cu' om'ib' lib'tatib' & consuetudinib' quas h'uer't t'p'r' Reg' H. avi mei. Et ita q'd null' n̄ p' illos se intromittat infra civitate' de eor' minist'io & nisi sit in eor' Gilda, neq' in Sudworc' neq' in aliis locis Lond' p'tine'tib' alit' q' solebat fieri t'p'r' Reg' H. avi mei. Quar' volo & firmit' p'cipio q'd ubiq' legalit' tractent' & h'ent om'ia sup'dicta ita b'n' & in pace & lib'e & honorifice & integre, sic' meli' & liberi' & honorifice'ti' & integri' h'uer't t'p'r' Reg' H. avi mei. Ita q'd inde sing'lis annis redda't m̄ ii. marc' auri ad festu' s'c'i Mich'. Et p'hibeo ne quis eis sup' hoc aliqua' injuria' v'l c'tumelia' faciat sup' x. li' forisfacture.

" T.—T. 'CANC. & WAR' fil' Ger' Cam' ap' Wint'."

HENRY, King of England and Duke of Normandy and Aquitain, and Count of Anjou: To the Bishop, Justices, Sheriffs, Barons, Ministers, and to all his faithful Londoners, Greeting: Know ye that I have granted to the Weavers of London their Guild, to be had in London, with all the liberties and customs which they had in the time of King Henry my grandfather; and so that no one but they intermeddle within the City concerning their ministry, and unless he be in their Guild; neither in Southwark, or in other places appertaining to London; otherwise than was used to be done in the time of King Henry my grandfather. Wherefore I will, and firmly command, that they may be everywhere lawfully treated, and have all the aforesaid, as well, and in peace, and freely, and honourably, and wholly, as they best and more freely, and honourably, and wholly had, in the time of King Henry my grandfather. So that they yield therefore every year to me Two Marks of gold at the feast of St. Michael. And I forbid that any one do unto them thereupon any injury or grievance, upon the forfeiture of Ten Pounds.

Witnesses. — T. the CHANCELLOR, and WARIN FITZ-GERARD the Chamberlain, at Winchester.

This document is highly interesting from its antiquity, and from its being attested by the great Churchman, Becket, who was made Lord Chancellor in 1157, soon after which date, probably this charter was granted. The other witness, Warine Fitz-Gerard, was Chamberlain as late as the reign of King John, who bestowed the hand of his daughter Margaret Fitz-Gerard, then the widow of Baldwin de Rivers, upon his favourite Soldier of Fortune, Fulke de Breante, who is the "Philip Faulconbridge" in SHAKSPEARE'S play, *King John.*

Exhibited by the WORSHIPFUL COMPANY OF WEAVERS.

A GRANT of ARMS to the WORSHIPFUL COMPANY of TALLOW CHANDLERS ("*Chandèliers de Suyf*") by JOHN SMERT, Garter King at Arms, A.D. 1456.

A TOUS presens et aduenu qui ces p̃ntes Lettres verront ou orront Jehan Smert aut̃ment dit Gartier Roy Darmes du Royaume Dangleterre salut & toute humble recommendac̃on. En toutes Regions Royaumes & pays aeste de tous temps et encores est de p̃ñt notoirement use & acoustume que principalment et en chief les Citez bonnes & Notables com̃unaultez et consequèment le compaignies et fraternitez des Marchans Artificiers & Mestiers et Chũne disceulx separeement et aparsoy ont enseignes en signe de nobles Armes et de Blason separees les unes des autres pour mettre en leur seel dont ilz ont acoustume de user en leurs Com̃uns affaires et semblablem̃ẽt en bannieres estandars & pennons quilz portent et mettent auant en leurs notables festes et assemblees tant en sainte eglise pour venerer et decorer les lieux ou est fait & celebre le diuin sũice et en leurs Maniors & lieux com̃uns ou ilz tiennent leurs com̃unicacons & consaulx com̃e en ostz et cheuanchees Darmes quant le cas le requiert. Ores est vray que John Priur John Thirlow William Blakman & Richard Grenecroft Gardiens Jurez et plusieurs autre notable hommes Du Mestier & de la compaignie des chandeliers de Suyf en la Cite de Londres sont venuz par deurs Moy le dit Gartier pour et on nom de toute leur confraternite disans que leur dit Mestier est luy des membres dicelle cite aiant gardiens Jurez & autres officiers auctorisez de faire constituer et mettre entre eulx Rigles & bonnes ordonnances sur le fait dicellui mestier tout separeement des autres. Pour laquele chose besoing leur est dauoir en et pour I cellui Mestier ainsi que ont les autres compaignies & Mestiers de la d̃te cite leurs armes enseignes et Blason distingueement a pareulx et separez des autres dont jusques ap̃ñt nont en aucune prouision Requeran. A celle auoir par moy le dit Roy darmes treaffectueusement et a grant instance. Pourquor moy considerant leur desir estre honneste & honnourable par vertu de lauctorite et pouoir annexez et attribuez a mon dit office de Roy darmes ay deuise ordonne et assigne a la d̃te compaignie et confraternite des chandeliers de Suyf en la d̃te Cite de Londres pour eulx et leur successeurs comonitement a tousiours les enseignes Armes & Blason en la maniere qui sensuit. Cest Assauoir ung eseu de six pointz dasur et dargent a trois coulombs de mesmes Membrez de gules portans chũn en son bec ung Ramceau d'oliue dor. Et le tymbre sur le heaulme ung Angel assis sur une nuee entretenant la Teste de Saint Jehan Baptist en une plateyne dor les elles & garnissure de mesmes emantele de gules double dermines si comme la picture en la marge cy deuant le demo estre. En tesmoing de ce je Gartier Roy darmes dessusnome ay signe de ma main et seelle de mon seel ces p̃ntes. Fait et donne le xxiiij^{e} jour de Septembre Lan de grace Mil C.C.C.C. cinquante six.

GARTER.

CONFIRMATION by WILLIAM CAMDEN, Clarenceux King of Arms, of the GRANT of ARMS to the WORSHIPFUL COMPANY of TALLOW-CHANDLERS, by Garter King at Arms, in 1456.—Dated 1602.

To all and Singuler Persons to whom these p̃nts shall come William Camden Esquire als Clarenceux King of Armes of the South East and West part of this Realme of England from the River of Trent southward sendeth his due cõmendicõs and greeting. Knowe yee that aunciently from the begyning yt hath byn a custome in all Countryes and Cõmon-wealthes well governed that the bearing of certeyne Markes in Sheilds cõmonly called Armes, haue byn euer the onely signes and demonstracõns wherby not onely Noble familyes and kyndreds haue byn knowen; but the cõmunaltyes, Brotherhoods, and Companyes of every falculty and Mistery in famous Townes and Cittyes, haue likewise byn distinguished the one from the other, and accordingly marshalled, and placed with their Banners, Standerds, and Penons in all publike feasts, and other solempne assemblyes as their worthynes and auncienty did require. Amongst the which number for that I fynde the Guylde or Company of Tallowe-Chaundlers of London to be very auntiently honõred with Armes, and graced with woords of good respecte according to the necessary use of their Trade which not any cõmon-wealth can want, I have upon sight of their Lr̃es Pattente bearinge date the xxiiijth day of September Anno Dnj 1456 tempore Edw 4 and at the instant requests of Thomas Lambert, Edmond More, John Hankinson, Thomas Evans and Randall Carter, now M^{r} and Wardens of the saide Company, and sondry othe^{r} their Assistaũce in the name of the rest of the saide Societye confirmed their saide Coat of Armes as it was first gyven; corrected their Creast and for furder ornament added two supporters being Angells crowned with starrs in token of light, wherof their Mistery is a beautyfull imitacõn. All which Armes and Creast therfore with the supporters, as they are depicted in the margent I the saide Clarencieux King of Armes, doe by power, and aucthority of my office, to mee gyuen under the great seale of England confirme, gyue, graunt, and allowe unto the saide Company and to their successors for euer; And that it shalbe lawfull for them to use, beare, and shewe forth the same in their ensignes, Banners, Pennons, and streamers, at all tymes, and in all places both by water and land, as hath byn accustomed, and to take their place, after their auncienty at all feasts and other solempne pceedings as the xvijth company of this honorable Cittye wh I fynde according to the date of their Pattent to be aunciently recorded In wittnes wherof I the saide Clarencieux haue hereunto sett my hand and seale of office the xxixth daye of Januarij in the xlvth yeare of the raigne of our soveraigne Lady Elizabeth by the grace of God Queene of England ffrance, and Ireland defender of ye faith An^{o} Dni 1602.

GUILIELMUS CAMDEN, Clarenceux Rex Armorum.

Around the margin of the Confirmation are several coats of arms. On the top are seven shields, bearing the arms of "Tho. Lambert; Edm. More; Jno. Hankinson; Tho. Westwood; Ric. Glyd; Hugh Ingram; Tho. Armestrong." On the sinister side are four coats of arms, viz. —"Alic. Booth; Ric. Craford; Cuthbert Lee; Rog. Pryre." At the foot is written, "Theis Armes in the border have ben entred sythens for ornament at the request of ye p'ties of whom some have pattents others beare them by tradicion.

"W. SEGAR, Norroy King of Armes."

The Arms, Supporters, and Crest of the Company are richly emblazoned, and one of their mottos is given, QUÆ ARGUUNTUR A LUMINE MANIFESTANTUR.

"Entred in the visitation of London made 1634.

"HEN. ST GEORGE, Richmond."

Exhibited by the WORSHIPFUL COMPANY OF TALLOW-CHANDLERS.

A LETTER of WILLIAM of WYKEHAM, addressed to John Lord Cobeham, the King's Ambassador at the Court of Rome, time of Edward III., A.D. 1367.

"Trescher sire, veulliez sauoir q̃ yce dymenge ie enuoiay p^r Caval, le vallet Symond Bochel, qi vynt a moi a Shene, ou ie lui parlay de leschange dont vous sauez; et yce Lundy il enuoit vn vallet deuers Parys, & lui ad charge qil y soit oue toute la haste qil purra per la dite cause. Et le dit Symond ou Barthu Spifanie son piere enuoieront deuers leur compaignons queu part q̃ le pape sra de vous faire p'stement paier la some dont estoit parle entre nous; issuit qil neu busoigne mie q̃ vous aillez ne enuoiez deurs Parys p^r celle cause, car seurument vous trouerez le dit paiement deuant vous en les mains de ditz compaignons, quel lieu q̃ le pape sra troue.

"Trescher sire, Liu Seint esperit vous veulle garder en sanitee. Escr a Shene, en gnde haste, yce Lundy. Sur mon departir.

"WILLM DE WYKEHAME.

"A mon t'sch amy Johan Seign^r de Cobeham."

TRANSLATION.

"My very dear Lord, be pleased to understand that this Sunday I sent for Caval, the confidential messenger of Symond Bochel, who came to me at Shene, where I spoke to him about the remittance of which you are aware; and this present Monday he is sending a confidential messenger to Paris, and has charged him to be there with all the haste he can for the said purpose. And the said Symond, or Bartholomew Spifanie, his father, will send to their partners to cause the sum which was spoken of between us, to be immediately paid in whatever place the Pope may be; also that there is no need that you should go or send to Paris on this account, for you will certainly find the said payment before you in the hands of the said partners, whatever be the place where the Pope shall be found.

"My very dear Lord, may the Holy Spirit be pleased to keep you in health.

"Written at Shene, in great haste, this present Monday. At the moment of my setting out.

"WILLIAM OF WYKEHAM.

"To my very dear friend, John Lord Cobham."

The explanation of this curious document, which is given in *fac-simile* in the *Archæologia Cantiana*, vol. I, 1858, is furnished by Mr. Charles Wykeham Martin, M.P., who refers it to the mission of Lord Cobham to the Pope, Urban V., then at Avignon, 1367. The apparent mystery of the letter is explained by the help of Froissart. The most important prisoner taken at the battle of Poictiers, was John the King of France, for whose ransom Louis Duke of Bourbon was one of the forty hostages sent to England when King John was restored to liberty in 1360, who, however, died at the Savoy Palace, April 8, 1364, having returned to London. The Duke of Bourbon had been allowed to return on his parole to France, and whilst he was there it appears that the see of Winchester and chancellorship became vacant. To these posts King Edward III. wished to promote his chaplain, the famous William of Wykeham, but a difficulty arose from the Pope claiming to make the appointment of bishop. "Quand icelui office de chancellerie et le dit eveché furent vacans, tantôt le roi d'Angleterre, par l'information et prière du dit Wikans, escripst au duc de Bourbon qu'il voulsist tant pour lamour de lui travailler, qu'il allât devers le saint pere le pape Urbain, pour impetrer pour son chapelain l'eveché de Wincestre, et il lui seroit courtois a sa prison."—FROISSART. The chronicler then proceeds to say, "When the Duke of Bourbon received the messengers with the letter of the King of England, he was much pleased, and explained to the King of France what the King of England and Sir William (Wykeham) wanted him to do. The King advised him to go to the Pope. The Duke, therefore, with his attendants, immediately set out, and travelled until they came to Avignon, where Pope Urban resided, for he had not as yet set out for Rome. The Duke made his request to the Holy Father, who directly granted it, and gave him the bishopric of Winchester to dispose of as he should please. And if he found the King of England courteous and liberal as to his ransom, he was very willing that Wykeham should have this bishopric." The result of the Duke's intercession was that a sum of ten thousand crowns was paid for him, probably by Wykeham himself, as an instalment for the forty thousand crowns to which his ransom was reduced. The acquittance for the former sum is given in RYMER'S *Fœdera*, vol. VI, p. 581;

"*Acquietantia pro Duce de Burbon.*

"Le Roi a nostre treschere cousin Loys Duc de Burbon & Counte de Claremount, Saluz.

"Comme par vos lettres ouvertes sealles de Vestre seal vous nous soiez tenuz & obligez en Quarrante milles escuz (dont les deux valent un Noble de nostre monoie d'Engleterre), a paier ascerteins lieu et Termes, sicome en vos ditz lettres est plus lorgement compris:

"Nous confessons en pure verite que nous avons receuz & countee de vous Dys milles escutz tieulx come dessus, par les mains de Kavall Paff, attourne Simond Bochel, Marchantz de Luk, en deduction & rebat & partie de paiement de la somme de Quarrante mille escuts devant ditz, &c.

"Don par tesmoignance de nostre grant seal a nostre Palays de Westm le vi jour de Decembre."

It appears, therefore, that the person who pays the money to the English Monarch is

the same Caval, attorney of Simon Bochet, who are both mentioned in Wykeham's letter to Lord Cobham, the facts thus gathered from three separate sources all fitting into one transaction. The great ecclesiastic was born 1324, and died in 1404.

Exhibited by SIR EDWARD DERING, BART.

A ROLL of ARMS, on Vellum, 12 feet in length, and 10 inches in breadth, compiled about the year 1337 (11th Edwd III.), containing 167 Coats of Arms, emblazoned with the names of the owners, and heraldic description of the arms underneath the Shields.

The roll commences with "L'Empereur," "Le Roy d'Angleterre," "Le Roy de Fraunce," and after specifying 42 Sovereigns, and their arms, contains the names and arms of 25 English Earls, 5 Scotch Earls, and 95 names of note of that period. It was printed in 1834, in the *Collectanea Topographica et Genealogica.* (Vol. II.)

Exhibited by STACEY GRIMALDI.

AN ADMINISTRATION of the Prerogative Court of Canterbury, dated Dec. 31, 1590, time of ARCHBISHOP WHITGIFT, with his Seal attached. In the upper compartment of the seal is a representation of Our Saviour at the age of twelve years, "in the Temple, sitting in the midst of the doctors, both hearing them, and asking them questions."—*St. Luke,* ii, 46. The legend round the seal is [SIGILLUM] CURIÆ PREROGATIVÆ JOHANNIS WHITEGIFTE, DEI GRATIA CANT[UARIENSIS ARCHIEPISCOPI]; the letters between brackets have been broken off the seal. The escutcheon at the base bears the arms of the See of Canterbury impaling those of Whitgift, viz. (argent) on a cross humetté, flory-de-lys (sable), four bezants; this was the coat of arms granted to the Archbishop by Dethick, Garter King of Arms, July, 1588.

John Whitgift was born in the year 1530, at Great Grimsby, co. Lincoln, in which seaport his father was a merchant. In 1565 he was appointed chaplain to Queen Elizabeth; he became Dean of Lincoln in 1573, Bishop of Worcester in 1574, and succeeded Dr. Grindal in 1583, as Archbishop of Canterbury. He died Feb. 29, 1603-4, and was buried at Croydon, where he had founded a hospital, or alms-house, for a warden and twenty-eight poor brethren and sisters, who must be decayed housekeepers belonging to Croydon, or Lambeth. Fuller calls Archbishop Whitgift "one of the worthiest men that ever the English hierarchy did enjoy." Queen Elizabeth used to speak of him as her "little black husband."

Exhibited by the REV. GEORGE HONYWOOD DASHWOOD, M.A.

LETTERS PATENT, under the Sign-manual and Great Seal in red wax, of Rudolf II., Emperor of Germany, dated at Prague, May 4th, 1592, containing a grant of Arms, of the additional name of Von Hohenberg, and of all privileges of nobility, to the Brothers Pantaleon, Peter, Michael, and James Péschon.

The arms, which are beautifully illuminated in the centre of the patent, may be blazoned thus:—Party per fess. In chief, per pale, the dexter half bendy sinister of four, argent and gules, the sinister bendy of as many, or and sable. In base a dolphin embowed in waves of the sea, all proper.

Crest.—Out of a *royal* crown Or (so in the Grant) on a full-faced helmet, vizor down, silver, mantled on the dexter side or and sable, on the sinister argent and gules, two eagles' wings, that on the dexter party per bend or and sable, that on the sinister per bend sinister argent and gules. From the preamble it appears that the grantees were merchants who had rendered services to the Emperor.

LETTERS PATENT, under the Sign-manual and Great Seal of Charles VI., Emperor of Germany, dated at Vienna, February 9, 1716, containing a grant of the privileges of nobility of the Empire (Reichs-ritterschaft) and of Arms to Peter Frederick von Klerff, an Officer of the Aulic Council during twenty years. His grandfather, who had served as lieutenant in the forces of the Emperor Ferdinand II., had been severely wounded in several actions, and distinguished himself at the siege of Magdeburg. This patent is engrossed in a very bold German hand, on ten leaves of vellum, 13 by 10½ inches, folded bookwise, and handsomely bound in crimson velvet; the cord of gold twist from which the seal depends being passed through the fold of each leaf. The sixth leaf *recto* is occupied by an illumination of the coat and crests granted. A miniature of the Emperor appears in a medallion, which is placed on the upper border of the illumination, and is surmounted by the imperial crown, and supported by two black eagles of Austria. Nine small shields, bearing the arms of the different dominions of the Monarch, are suspended in a kind of festoon from the medallion.

The following is the blazon of the insignia granted:—

Quarterly 1 & 4. Argent an eagle displayed sable, crowned or, membered gules.

2 & 3. Per pale gules and argent a rose counterchanged. Crests.—Dexter, out of a coronet surmounting a helmet in profile mantled argent and sable an eagle as in the arms. Sinister, out of a similar coronet surmounting a similar helmet mantled argent and gules, a demilyon gules crowned or, holding in his dexter paw a rose as in the coat, slipped proper.

A small VELLUM ROLL, containing the pedigree of JOHN HATT, of London, Attorney of Guildhall, A.D. 1634, illustrated with various shields of arms, emblazoned in their proper colours.

The following note is at the commencement of the pedigree:—

"It dooth apeere by diuers deeds, writings and monuments, that the Ayncestores of this Richard Hatt have continewed genteslmen and lived in Leckampton in the Coun' of Barkshier A° the sixt of King H. the 8th & there doo still Remaine."

The arms and crests are beautifully emblazoned at the foot of the pedigree, and may be thus described:—Arms, quarterly argent and gules on a bend sable three chaplets or. Crest, A falcon's head quarterly argent and gules between two wings expanded sable. Under the arms is this note, "The coppie of this Descent with the Armes Creaste and matches, that by the direction of Thomas Thompson Esquier, Lanckaster Herald of Armes, as it is entred in the Visitation of London made by S Henry St George Richmond Herald Anno 1634, and Norroy King of Armes, and Remaneth upon Recorde in the office of Armes, and now Drawne and Paynted, finished this second of August 1640 by me John Taylor."

LETTERS of NOBILITY, under the Sign-manual of Louis XIV., for Simon Vollam. Dated at Versailles, in the month of May, 1685. Vollam, according to the recitals, was a native of Lille in Flanders, and had been of service to the King as an engineer since 1667, when, after the capture of that place at the beginning of the war with Spain, he was employed in constructing the citadel of that town. He was afterwards employed on the fortification of Douay, Oudenarde, Tournay, and other towns in the Low Countries. His talents were not confined to military engineering, for he was consulted upon the aqueduct by which the waters of the Eure were brought to Versailles. As a reward for the services he and his descendants are ennobled; he receives the title of Esquire, and is made capable of rising to all degrees of Knighthood. A licence to bear the coat of arms, emblazoned on the face of the patent, is added. Azure, a chevron or, between three wings silver. Crest, out of a wreath of the colours, a demy griffin segreant or, winged argent (*sic.*). Supporters, two griffins, as in the crest.

A SIMILAR GRANT, under the Sign-manual of Louis XV., Versailles, March, 1754, to Charles l'Écuyer, son of an architect of that name, and himself controller of the King's buildings at Versailles. The warrant for the coat granted (gules a fesse or between 3 mullets argent) is annexed to this patent, under the hands and seal of Louis-Pierre d'Hozier, Judge of Arms and Grand Genealogist of France, who appears to have been a grand-nephew of Pierre d'Hozier, the celebrated herald, and one of the editors of the *Armorial Général de France.*

TWO GENEALOGICAL TABLES OF DESCENT, showing the "seize Quartiers nobles," or proofs of descent for four generations, from the sixteen great-great grandfathers and mothers, all noble, that is, of families entitled to bear arms. Such a proof of descent was necessary for admission to several orders of knighthood, offices at court, and religious foundations on the Continent. The Statutes of the Garter, as interpreted under Henry VIII., required *three* descents only, of name and arms, both on father's and on mother's side.

Both tables on parchment, with all the sixteen shields of the ancestors, and that of the person whose quarters are exemplified, handsomely emblazoned.

The first contains the sixteen quarters of the Baron Alexander von Mönnich, Counsellor of the Royal Court of Appeal at Prague. The accuracy of the pedigree is attested "upon their country and noble word," under the hand and seal of two noblemen, Antony Ernest, Count of Sternberg and Rudelsdorff, and John Frederick Leopold von Claussnitz and Treschen, with a notarial attestation of their seals and signatures, dated at Breslau, April 28th, 1747. Drawn up in German.

The second is the genealogical table and "the 16 noble and capitular quarters" of the noble lady Maria Carolina Sophia Hora de Oczelowitz, and is certified much as the former table by four noblemen of the Netherlands, as an exact copy of a similar table proved at Prague, 18th April, 1798. This certificate is dated at Vienna, 14th December, 1802.

Endorsed is a memorial of the registration of the Table in the proper Heraldic Archives, under the hand and seals of the Chevalier Charles John Beydaels, Seigneur de Zillaert, Toison d'Or, King-at-Arms, &c. &c., dated Vienna, December 17th, 1802. The first seal is of the private arms of the Chevalier, with two bâtons in saltire behind the shield. The second that of his office, the Eagle of the Empire, supporting his breast a shield tierced in pale. 1. Austria. 2. Lorraine. 3. Burgundy (ancient). The legend is, SIGILLUM MUNERIS CONSIL, PRIMI ARMORUM REGIS DICTI AUREI VELLERIS IN BELGIO. This document is in French.

A SIMILAR TABLE of the 32 Quarters of Charlotte Louisa Anna von Steinsdorff, without date, but apparently drawn up about the end of the last century. The lady's father was Privy Counsellor to the Margrave of Baden-Baden.

Exhibited by J. JACKSON HOWARD, LL.D., F.S.A.

THE TIMES NEWSPAPER of January 28th, 1793; giving an Extract from a private letter from Paris, by a Gentleman who was a spectator of the Execution of Louis XVI.

"I have been a spectator of one of the most tragical sights that ever my eyes witnessed; but the circumstance was of too much importance to allow me to be absent from the spectacle. Upwards of 60,000 horse and foot were on duty.

"The Mayor's carriage being arrived at the place of execution, drew up close to the scaffold. The two executioners approached the coach. The King and his Confessor then got out of it. The King, on mounting the scaffold, instantly took off his stock himself, as well as his great coat, and unfastened his shirt collar; his hair had been clubbed up close, like an Abbé's, in order that no indignity might be offered him, or that it should occasion delay by

hanging loose, The executioner went to tie up his arms, which the King recoiled at; but it was soon done. The executioner then took up a large pair of scissors to cut off his hair. The King appeared mortified at what was doing, and said, 'I have put all right.' The executioner however cut the hair off. His Majesty then said, 'I pardon my enemies—May My death be useful to the nation.' The executioners then placed him to be beheaded; The King recoiled, and said—'Another moment, that I may speak to the people.' The *Aide-de-Camp* to the Commandant, *Santerre*, then said to *Henri Sanson*, the executioner, 'Do your duty.' The wedge then slipt, and his head was instantly off. Two minutes after the head was shown to the people, and, with the body, thrown into a long basket, and taken to the Church-yard of S^{t}. Magdelaine, where it was immediately buried.

"The time of the arrival of the carriage at the scaffold, to the King's mounting, was precisely ten minutes, and six minutes after he was executed; for very particular orders had been given, that as little time as possible should be employed in the execution. In nine minutes after, the body was removed.

"From a particular acquaintance with some of the Municipal officers, I learn, that, on the Thursday preceding the execution, the King was permitted to see the Queen, for the first time for a month. It was in the presence of six Municipal officers. Louis said to the Queen—'I am told the Convention has condemned me to death.—I exhort you to prepare yourself for the like fate. I pray you to bear up the minds of our children to meet the like sacrifice, for we shall all be victims.'

"A dead silence reigns in the public streets of Paris; but all the playhouses are open, and the city is illuminated every night, as if the French wished to make their wickedness more visible."

No. 16285. LONDON GAZETTE EXTRAORDINARY, Tuesday, August 15, 1809; containing despatches from Sir Arthur Wellesley, giving an account of the Battle of Talavera.

THE TIMES, March 9th, 1807, containing an account of the Battle of Eylau.

Part of THE TIMES, EXTRAORDINARY, March 16, 1814; Defeat, by Marshal Blucher, of Buonaparte at Laon.

THE LONDON GAZETTE, EXTRAORDINARY, June 22, 1815; Despatch from Field-Marshal the Duke of Wellington, K.G., announcing the defeat of the French army at Waterloo.

THE SUFFOLK CHRONICLE, August, 1816; Capture of Algiers by Admiral Lord Exmouth, G.C.B.

Exhibited by JOHN BURKITT, *Member.*

BOOKS AND BOOK-BINDINGS.

" For he would rather have, at his bed-head,
A twenty books, clothèd in black or red,
Of Aristotle, or his philosophy,
Than robès rich, rebeck, or saltery."

CHAUCER, *Canterbury Tales.*

" Here were editions esteemed as being the first, and there stood those scarcely less regarded as being the last and best .... One was precious because it was a folio, another because it was a duodecimo; some because they were tall, some because they were short; the merits of this lay in the title-page, of that in the arrangement of the letters in the word Finis. There was, it seemed, no peculiar distinction, however trifling or minute, which might not give value to a volume, providing the indispensable quality of scarcity, or rare occurrence, was attached to it."

THE ANTIQUARY, *Vol.* i, *Chap.* 3.

THE following specimens were exhibited from the Collection of the late MR. GEORGE OFFER :—

JULIUS CÆSAR, HISTORIALE, folio. A very early French translation of the *Commentaries*, supposed to be of the 12th Century; on vellum, richly illuminated. " The Invasion of England; The Wheel of Fortune; The Death of Cæsar," &c. Excepting the stain on the first three leaves it is in fine preservation. Bound in Morocco by Falkner.

CAXTON'S GOLDEN LEGEND. The splendid edition of 1483; the finest book that Caxton published. Folio, morocco, a few leaves missing. WILLIAM CAXTON was born 1410, died 1492. His first work was a translation of a French book, and called " The Recuyell of the Historyes of Troye," which he printed in 1471, at Cologne. The " Game and Playe of the Chesse," was the first book which he printed in England, in 1474.

A BIBLE, 4to, 1594. The Genevan, or " Breeches " version. In a singularly high raised embroidered binding, and fine state of preservation.

The Ironmongers' Company possess a "Breeches Bible," published by Christopher Barker, the Queen's Printer, in 1678, at London; it has the passage in Genesis III, 7, "and they sewed figge tree leaves together, and made themselves breeches."

A HEBREW BIBLE, on rollers, in a carved oak case. An exquisite specimen of fine, distinct, but very minute Hebrew characters; each page is two inches and a half long, by one inch and an eighth wide.

THE SHEPHERD'S KALENDER, folio, 1631. A fine and perfect copy of this rare course of education. The edition of 1503 sold for £180. It is full of curious woodcuts. "The Ten commands of the Devill." In the Lord's Prayer, "And let us not be led into temptation;" "All the wonders seen by Lazarus while dead;" "Influence of the planets over the body," &c.

BOOK OF HOURS. Finely printed on French vellum, by G. Hardouyn, without date, with missal; painted illuminations heightened with gold. A noble specimen of the union of printing and painting, as used in these devotional books.

A HORN BOOK; or, Battledore of the time of Queen Elizabeth. The Lord's Prayer is of the same translation as in our early primers, instead of "lead us not," it is, "let us not bee ledd into temptation."

BISHOP MORTON'S NEW TESTAMENT, very small, for the pocket; printed at Edinburgh, 1683. Bound in silver filigree, with initials on cover. Autograph on title. A beautiful and rare little book.

Thomas Morton was born 1565, died 1659. He became Bishop of Chester in 1615; of Lichfield and Coventry in 1618; and of Durham in 1632. He was a man of great learning and piety. His chief work was his *Apologia Catholica.*

AN ENGLISH PSALTER, 1642, bound in embroidery by the Nuns of Little Gidding, county Huntingdon. In the finest preservation, in a leather box, lined with silk.

AN ORIGINAL HEBREW MARRIAGE CERTIFICATE, and a GAT, or writing of divorce, as used by the Jews from the time of Ezra; written in twelve lines, in allusion to the Twelve Tribes of Israel.

THE PILGRIM'S PROGRESS, in nine languages. The English first complete edition, in beautiful preservation, 1679. These translations are in Bengalee, Arabic, Greek, Hebrew, Canarese Malagacy, Caffre, Otaheite, and Chinese; and it has been rendered in every European language; also in Phonetic English, of which a specimen is given.

JOHN BUNYAN was born 1628, died 1688. He wrote the *Pilgrim's Progress* during a twelve years' captivity in prison.

HEURES A L'USAGE DE ROMME, 1488, par Simon Vortre. A very charming specimen in immaculate condition. The pureness of the vellum, the brilliancy of the type, and the delicacy of the wood engravings, of the Dance of Death, &c., render this volume peculiarly interesting.

TWO JEWISH PHYLACTERIES, on strips of leather, with finely written portions of Scripture, in small boxes. Worn by Jews when praying.

A SCAGLIOLA of the Roman Matron, found in the ruins of Herculaneum; formerly in the Cabinets of De Pastre and Denon.

A PORTRAIT OF M. BUKINGER, born without arms or legs, but who by the aid of instruments drew this portrait, with numerous ornaments. Every hair of his fine wig is composed of minute writing, containing Psalms, the Lord's Prayer, &c. The inscription gives an outline of his life, his marriages, and the extraordinary number of his children.

"A declaration of CHRISTE and his OFFICE, compylyd by Johan Hoper, anno 1547. Pryntyd in Zurych by Augustyne Fries 8°. in roman characters." A most choice presentation copy, having an inscription on the title page in the hand of the venerable martyr, "Veteri ac fido Amico suæ Joannes Holesersh Londini agenti Joannes Hoperus Dak." In the original vellum wrapper. With it is bound GARDINER'S *De vera obedientia*, with a preface by E. Bonner, Rome, 1553. "Contentes. The kinge supme heed of ye church—and other wc these incarnate deuilles impudently goo about to subuerte at this day."

JOHN HOOPER, originally a Cistercian monk, became a Protestant, and in the reign of Edward VI. was created Bishop of Gloucester, 1550; refusing to recant his opinions when Queen Mary came to the throne, he was burnt at the stake at Gloucester. His work, noticed above, was printed the year after Luther's death.

STEPHEN GARDINER, born 1483, was Secretary to Cardinal Wolsey, and became Bishop of Winchester, in which character he is introduced by SHAKSPEARE in his *Henry VIII.* The treatise alluded to above was written to defend the King's divorce from Katherine of Arragon. On the accession of Mary, Gardiner became Lord High Chancellor; he persecuted the Reformers with great severity, and died in 1555, his last dying expression was, *Erravi cum Petro, sed non flevi cum Petro.*

EDMUND BONNER was Chaplain to Henry VIII., and pleaded for his divorce from Queen Katherine. He was a friend of Thomas Cromwell, by whom he obtained the post of Ambassador to the Courts of France and Denmark, and also to the Pope. He was made Bishop of London in 1539; was deprived of his see in the reign of Edward VI., and imprisoned, but restored by Queen Mary, in whose reign he persecuted the Protestants. At Queen Elizabeth's accession he denied the supremacy, for which he was again "unbishoped," and sent to the Marshalsea prison, where he remained for ten years, till his death in 1569.

Exhibited by GEORGE OFFER.

A fine perfect copy of the NUREMBURG CHRONICLE, "Historia totius Mundi, ac descriptione Urbium." Date 1456. "A History of all the World, with a description of the Cities." It is in fine preservation, and profusely illustrated by cuts, which are extremely curious, in the style of Albert Durer, who was born at Nuremberg in 1471, fifteen years after the date of the Chronicle, and he was probably a pupil of the Master who designed the illustrations.

A fine illuminated "CHRONICLE of the CANONS REGULAR of REICHSBERGE." On the cover are the initial letters, and date,—

D A P P M R

✱

M D C L.

This book is a beautiful specimen of the Illustrated Manuscripts of the XVIIth Century.

Exhibited by GEORGE LAMBERT.

The following SPECIMENS, from the Collections of Felix Slade, Esq., were selected as curious and rare examples of Printing, from the XVth to the XVIIth Centuries:—

LA MER des HISTOIRES, 2 vols., 4to. Lyons, J. du Pre, 1491.

A fine specimen of early typography, with rubricated capitals, and woodcut title. Bound in red morocco, by Bauzonnet.

INCIPIT PASSIO SANCTI REYNRHADI; Martyr and Hermit. 4to, 1496.

A fine specimen of black-letter printing. Bound in green morocco, the sides gilt and blind tooled.

DE PLURIMIS CLARIS SELECTISQUE MULIERIBUS, par Fratris Jacobi Philippi Bergomensis, 4to, Ferraria, L. de Rubeis, 1497.

A beautiful specimen of Italian typography, with fine woodcut title, initial letters, and portraits; many of the latter of well-known individuals. This copy is bound in olive morocco by Capé. A description of this work, with fac-similes of several of the woodcuts, will be found in Nos. 8 and 9 *Le Cabinet de l'Amateur*, 1861. Didot, Paris.

ARISTOPHANIS COMEDIÆ NOVEM, folio. Venetiis, apud Aldum, 1498.

A beautiful specimen of Greek type-printing, and in the finest condition. It is bound in brown morocco, with gilt panelled sides, old style, by Bedford.

HYPNEROTOMACHIA POLIPPITI, folio. Venetiis, apud Aldum, 1499.

A fine tall copy of the first edition of this very curious and beautiful work, with woodcuts, "of which none others in the 15th Century can bear a comparison." See JACKSON'S *Wood Engraving*, 1st edit., pp. 264–72.

FIORETTO et VANTO de PALADINI.

A very rare specimen of Italian 15th Century typography, with fine woodcut title. Bound in olive morocco, by Bedford.

RATIONARIUM EVANGELISTARIUM omnia in versa imaginibusque quam mirifice complectens, &c., small 4to, *s.l.* 1508.

A curious specimen of early Gothic printing, and in beautiful condition; the woodcuts, representing the Evangelists and their symbols, are similar in character to those of the Block-book, entitled "Ars Memorandi." A second edition in round letters was published in 1510, *vide* Brunet, i, 192; Heinichen, 394, 398.

SPIEGEL der NATURLICHEN HIMLISCHEN, und Prophetischen Schurgen, &c. Leipsig, 1522.

A curious specimen of early wood engraving.

LES SIMULACHRES et HISTORIÉES faces de la MORT, autant elegammèt pourtraictes que artificiellement imaginées. Lyons, 1538.

The first edition of the celebrated *Dance of Death*, designed and, probably, engraved also on wood by Holbein. Vide *Dance of Death* by DOUCE and JACKSON, *Hist. Wood Engraving*, 1st edit., 396–438.

LIBRO NUOVO d'imparare a scrivere tutti sorte lettere, antiche et moderne, di tutte nationi, 4to. Rome, 1544.

A very curious specimen of letterpress printing, the numerous examples being engraved on wood.

HEROLOGIA ANGLICA, by H. H., folio. London, circa 1620.

Containing Lives and Portraits of famous Englishmen, who flourished from the year 1508

to 1620. This fine and perfect copy is in the binding of the period, highly gilt in a bold style, and has the initials H. C. on the panels.

Les SAINCTES PRIERES de l'Ame Chrestienne, 12mo. Paris, P. Moreau, 1631.

Printed entirely from copperplates, text and illustrations. The borders round the pages are beautifully designed and executed.

CHI FRA FRANCISCA DI BOLOGNA, small 8vo. London, Whittingham, 1858.

A privately printed book, and a fine specimen of the Chiswick Press; bound in green morocco by Holloway. Presentation copy from Mr. Panizzi, the author.

Exhibited by FELIX SLADE, *Member.*

"THE NEWE TESTAMENT of Our Saviour JESUS CHRIST,

The pearle which Christ commaunded to be bought,
Is here to be founde, not els to be sought.

Imprinted at London
by Richard VVatkins
1565."

This volume, which is in black letter, is in an embroidered cover, evidently a restoration of the original in 1577. On one side, in raised letters, is inscribed, "THIS TESTAMENT WAS NEW BOUND & EMBROYDERED IN THE YEAR OF OUR LORD, 1704.

MR { JOHN BROOKES / HENRY HALE } WARDENS."

Exhibited by the WORSHIPFUL COMPANY OF BRODERERS.

PRAYER BOOK of LORD WILLIAM HOWARD, created Baron of Effingham, 1553, Admiral of England, Lord Chamberlain to Queen Elizabeth, Father of the Earl of Nottingham, who was General of Elizabeth's Fleet against the Spanish Armada.

LORD WILLIAM HOWARD, eldest son of Thomas, second Duke of Norfolk, by his second wife, Agnes Tilney, was employed in the reigns of Henry VIII., and Edward VI., on several foreign embassies, and was the first ambassador from this country to the Court of Russia. In

the 1st year of Queen Mary he was created Lord Howard of Effingham, and in the same reign a Knight of the Garter. He was Lord Chamberlain and Lord Privy Seal in that of Elizabeth. He died in 1573, leaving by his second wife Margaret, daughter of Sir Thomas Gamage, of Coity, two sons, of whom the second, Sir William Howard, of Lingfield, co. Surrey, is ancestor of the present Earl of Effingham, and the eldest son Charles, was the celebrated Commander of the English Fleet against the Spanish Armada. He succeeded his father as second Lord Howard of Effingham. In 1574 he was made a K. G., Lord Chamberlain, and in 1585 Lord High Admiral; in 1597 he was created Earl of Nottingham.

Exhibited by REV. J. N. HARRISON, M.A.

A HORN-BOOK, found behind the wainscot of an ancient house in Fenchurch-street, 1858.

SHAKSPEARE, in his *Love's Labour's Lost*, makes his "fantastical Spaniard," Armado, ask the Schoolmaster Holofernes,—

"Monsieur, are you not letter'd?"

The answer is anticipated by the quick-witted page, Moth,

"Yes, yes; he teaches boys the horn-book."
Act v, *Sc.* 1.

"To Master John, the English maid
A horn-book gives of gingerbread,
And that the child may learn the better,
As he can name, he eats the letter."
PRIOR.

The alphabet in the Horn-Book was sometimes called the "abece," and also a "Criss-crosse-row," when it commenced with a cross.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A.

A HISTORY of MEZZOTINT; with specimen by PRINCE RUPERT.

Evelyn, in his Diary, date March 13th, 1661, says, "This afternoon Prince Rupert showed me, with his own hands, the new way of graving, called *mezzo tinto*, which afterwards, by his permission, I published in my 'History of Chalcography'; this set so many artists on work, that they soon arrived to the perfection it is since come to, emulating the tenderest miniatures."

Exhibited by RICHARD BIRKETT, *Member.*

THE CHRONICLE of COLOGNE.

"There are few ancient books," observes Mr. Dibdin, "which have been so frequently quoted, yet so rarely seen, as this chronicle;" and again, after noticing some of its contents, he continues, "The rarity of this chronicle is sufficiently attested by bibliographers, even without noticing that Hartz and Buder (according to Marchaud), who wrote expressly on German affairs, had no knowledge whatever of it, and Nandæus doubted its existence. I am disposed to think there are not three copies of it in this country; and the silence of De Bure leads us to suspect that no copy of it was formerly known at Paris." That which has chiefly given celebrity to this chronicle is a passage which it contains on the origin of the art of printing: the passage occurs at folio CCCXII, and is thus rendered by Dibdin:—

"Item, this most revered art was first discovered at Mentz in Germany, and it is a great honour to the German nation that such ingenious men were found in it. This happened in the year of our Lord MCCCCXL, and from that time till the year MCCCCL the art and what belongs to it was rendered more perfect. In the year of our Lord MCCCCL, which was a golden year, men began to print, and the first book printed was a Bible in Latin, and it was printed in a larger character than that with which men now print mass-books. Item, although this art was discovered at Mentz at first in the manner in which it is now commonly used, yet the first example of it was found in Holland by the Donatuses, which were before printed there and from thence is derived the beginning of this art, and it is now more masterly and subtile than the ancient manner was and by far more ingenious." See *Bibliotheca Spenceriana*, by THOS. F. DIBDIN, vol. III, p. 287.

A small QUARTO VOLUME, of 171 pages, with Diagrams and a Portrait of the Author, written in Latin, with a translation in German, the Latin title-page is as follows:—

Triumphans
Perpetuam Mobile
Orffyreanum
omnibus
Summis Orbis Universi Principibus Magistratibus
& Statibus
debita cum submissione
venale propositum,
unà cum
variis ejusdem effectibus per Authentica testimonia
confirmatum ab ejusdem Inventore
Orffyreo.
Arcanum Regis bonum est occultare, opera autem Dei revelare gloriosum.—*Tob*: XII, v. 8.
Typis Cassellanis excriptum anno MDCCXIX Mens. Octob.
Sumptibus Ipsius Inventoris, apud quem in arce Weissensteiniana
compactum venale prostat.

Dircks, in his *Perpetuum Mobile, or Search for Self-motive Power, during the 17th, 18th, and 19th Centuries*, published this year, 1861, refers frequently to this work.

"Innumerable have been the machines to which the idea of the perpetual motion has given birth, but the most celebrated among the moderns is the Orffyrean Wheel," of which he proceeds to give a description, and then adds,—"On giving the wheel, which rested on the two extremities of an iron axis, a slight impulse in either direction, its motion was gradually accelerated, so that, after two or three revolutions, it is said to have acquired so great a velocity as to make twenty-five or more turns in a minute; and it appears to have preserved this rapid motion for the space of two months, during which time the Landgrave of Hesse, in whose chamber it was placed, to prevent a possibility of collusion, kept his own seal on the outer door. At the end of that time it was stopped, to prevent the wear of the materials. Grævesand, who had been an eye-witness to the performance of the machine, examined all the external parts of it, and was convinced that there could not be any communication between it and the adjacent rooms. Orffyreas, however, having been informed of the ill-timed curiosity of the professor, and incensed at the refusal of a premium of twenty thousand pounds, which he had made a *sine qud non* for disclosing the mechanism of its construction, broke the whole apparatus into atoms, and his life was soon after sacrificed to chagrin at his disappointment."—Page 35. "Further research corrects the idea that the disappointment shortened his life, as he lived twenty-six years after it."—*Subsequent Letter of Mr. Dircks.*

A small BOOK, printed in CHINA, with a description of Chinese Puzzles; illustrated by upwards of three hundred diagrams.

DAS NIBELUNGENLIED, uebersetzt von Gotthard Oswald Marbach. Mit Holzschnitten nach Originalzeichnungen von Eduard Bendemann und Julius Hübner, Leipsig. Verlegt durch die Brüder Otto und Georg Wigand, 1840.

"The Lay of the Nibelungen, edited by Gothard Oswald Marbach, with woodcuts after original designs by Edward Bendemann and Julius Hübner. Published at Leipsic by the Brothers Otho and George Wigand, 1840."

The author of this ancient Epic, the Iliad of Germany, is unknown; it was at first handed down orally, but it is generally admitted to have been extant in manuscript, in the form in which we now have it, from the first half of the XIIIth Century. The discovery of this noble poem, in its present complete state, is due to the research of the great critic, A. W. Schlegel.

The present beautiful edition is one of the finest books which the modern press of Germany has produced; and is remarkable as exhibiting, in its numerous illustrations, a complete revival of the art of wood-engraving in that country.

The name NIBELUNGENLIED, *i. e.*, the Song of the Nibelungen, is derived from an ancient and powerful Burgundian tribe, whose entire destruction was caused by the passion of two princely pairs; one of these is Siegfried, son of Siegmund, King of Santen on the Rhine, beloved by Chriemhild, sister to Gunther, King of Burgundy; the other pair is King Gunther, enamoured of Brunhilda, a heroine of the fabulous North. The hand of the last-named can only be won

by a suitor who shall overcome her in fight. Gunther promises to give his sister in marriage to Siegfried if that hero will aid him in subduing Brunhilda, who is conquered by Siegfried by means of his magic cap, which renders him invisible. Brunhilda afterwards has a struggle with Gunther, whom she overcomes, but is a second time reduced to submission by Siegfried, who takes from her the girdle and ring in which lay her strength. These he bestows on Chriemhild who, having a quarrel with Brunhilda, displays to her the tokens of her defeat. The latter resolves on vengeance, and persuades Hagen von Tronje to murder Siegfried, which is done with the privity of Gunther. The widowed Chriemhild, bent in her turn to revenge the death of her hero, marries the heathen Etzel, King of the Huns, and invites the Burgundians to her husband's Court, involves them in a quarrel with the Huns, and after several terrible battles both parties are destroyed; the sole survivors, Gunther and Hagen, are taken prisoners, and put to death by Chriemhild's order. The time in which the tragedy is supposed to occur is about A.D. 430, and the chief scenes take place near the Rhine. This noble poem, after an oblivion of many ages, appeared again to the great satisfaction of the lovers of poetry and antiquities, and Schlegel is disposed to assign the authorship either to Klinsohr of Hungary, or Henry von Ofterdingen, who were both present at the great poetical contest held at the Court of the Langrave Hermann, at Wartburg, in 1207. By many German critics the Song of the Nibelungen is preferred to the Iliad, for the completeness of its plan, and development of character.

Exhibited by JOHN NICHOLL, F.S.A., *Member.*

SIX MANUSCRIPT FOLIO VOLUMES, entitled "Records of the Ironmongers' Company," compiled from the original Court Books, and other authentic documents, by John Nicholl, Esquire, F.S.A., and presented by him, in 1844, to the Company, of which he was Master in 1859.

These volumes are entirely written and illuminated by Mr. Nicholl, and contain numerous coats of arms, and illustrations, with pedigrees of Members of the Company; and the work is probably the most elaborate and complete of its kind, in connection with a Civic corporation, and is not only valuable for its information, but is a monument of research, industry, and skill on the part of its Compiler, in compliment to whom the Court directed that a portrait of Mr. Nicholl should be painted, in token of their esteem, and acknowledgment of his great labour of love in chronicling their History.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

The ORIGINAL MANUSCRIPT of DR. DODDRIDGE'S HYMNS, in his own hand-writing; an excellent specimen of caligraphy.

DR. PHILIP DODDRIDGE was born in London in 1702. He was for twenty-one years the Pastor of a Dissenting Congregation at Northampton, where he kept a flourishing academy. He was a man of great learning and piety, and his work, *The Family Expositor, containing a Version*

and Paraphrase of the New Testament, with Critical Notes, in 6 vols., 4to, is held in much esteem, and was well received abroad, especially in Holland, Germany, and Switzerland. He went to Lisbon for the recovery of his health, and died there in 1751.

Exhibited by THOMAS PICKARD WARREN, *Member.*

A CATALOGUE of the WORKS of WEDGWOOD, published at Etruria, 1788, in the French language, with a beautiful plate of a blue and white cup and saucer.

JOSIAH WEDGWOOD, to whom the world is indebted for many exquisite productions in porcelain and pottery, was born 1730, died 1795. He obtained in 1763 a patent for his "Queen's Ware," and afterwards made great improvements in the manufacture of fictile ware. He gave the name of Etruria, in allusion to his successful imitation, it may be presumed, of the ancient Etruscan vases, to the village, near Newcastle-under-Lyne, in Staffordshire, which he built in connection with his Pottery Works. He was a Member of the Royal and Antiquarian Societies.

Exhibited by APSLEY PELLATT, *Member.*

One VOLUME of COLLECTANEA, relating to the CLOTHWORKERS' COMPANY, by Samuel Gregory of the Lord Mayor's Court Office, and a Member of the Company. Fourteen volumes have been formed by Mr. Gregory, and have been presented to the Company by him.

Exhibited by THE WORSHIPFUL COMPANY OF CLOTHWORKERS.

Book-Bindings.

FROM a very early period "Bookbinding" is entitled to rank as a branch of the Fine Arts. As Manuscripts were in themselves costly articles, so some expense would naturally be bestowed upon their outward embellishment. Superstition, cupidity, and war, have each had a large share in the destruction of these interesting memorials of past ages; but sufficient examples remain in the Public Libraries of this and Foreign Countries to show the extent of expenditure which the wealth or taste of their first possessors lavished upon them.

One of the earliest form of covers for books was probably the Ivory Diptych, of which fine examples were exhibited, and will be found under the article IVORIES. Sometimes these carvings extended over the whole space of the cover; at others we find them inlaid as centres of oak boards, the outer edges of the latter being carved, and enriched either with precious stones or large bosses of silver or gilt metal; the object of these projecting stones and bosses being to protect the more delicate portions of the cover from injury when the book was in use.

These oak covers, ornamented in a variety of ways, continued to be used for a long period. Occasionally we find covers of metal sculptured or engraved, and in the first article of the collection, hereafter described, will be found an interesting example from Mr. Slade's Cabinet, in which enamel has been introduced for the centre ornament.

In the early part of the XVth Century we find covers of impressed leather, sometimes in very bold relief, examples of which may be seen in the British Museum, and in the Bodleian Library, and which appear to have been produced with metal tools. The binding and decoration of these books, as well as the production of their oft-time splendidly illuminated contents, was up to the period confined solely to the Religious Houses.

Towards the close of the XVth Century, Printing dawned upon the world, and books being thereby greatly multiplied, the necessity arose for a more inexpensive mode of covering, and in many instances the Printers were their own Binders. We now find many of the early printed volumes with a piece of hogskin covering the back, and a small portion only of the wood sides; others again entirely covered with the skin, which was impressed while in a damp state, with ornaments more or less rude in style.

This custom prevailed principally in Germany, and in the Low Countries, and continued to the end of the XVIth Century;—a finer pigskin, or vellum, was gradually brought into use; these latter being capable of receiving a very sharp impression, a more richly-designed style of ornamentation then obtained. Among the subjects thus represented on the sides of the German books are Portraits of Luther, and Melancthon, Judith with the head of Holofernes, Jael and Sisera, the figures of Justice, Chastity, Fortune, the Sciences, &c.

About the year 1500, both in England and in France, the use of calf leather as a covering for books became general, and, from its smooth surface, as well as great aptitude for receiving an impression, the ornamentation on the covers of books of this period till the year 1550 often displays considerable delicacy of finish. Among the subjects found on the covers of this period are figures of Saints, with their characteristic emblems and legends; the Annunciation, Baptism, and Resurrection of Christ; Adoration of the Magi, &c.; and, during the reigns of Henry VII., and VIII., the Royal Arms, and the various Royal Badges, were profusely introduced on the covers of books.

In the reign of Elizabeth a taste sprung up for embroidered covers of Genoese velvet, the example being set by the Ladies of the Court, and the Queen herself, who is said to have executed many with gold and silver thread, spangles, and coloured silk. In the British Museum are several books thus covered, which belonged originally to Queen Elizabeth.

During the early part of the XVIth Century, while blind-tooling prevailed in the north of Europe, fine gilding was in use in Italy; and one of the most extraordinary specimens of Bibliopegistic skill of this period is to be found in the *Missale Romanum*, printed at Venice in 1505, and bound without doubt at the time of its publication for Cardinal Sigismond Gonzaga, who died in 1525. "In point of richness, elegance, and taste," writes Monsieur Libri, "nothing can be found finer than this magnificent volume, with its ornamented painted sides, and arms on centre." The bindings of the celebrated Italian collectors, MAIOLI, and the Count GROLIER, of this period, are justly celebrated for their superior finish. The latter, who was Treasurer to Francis I. during the Italian War, and subsequently his Ambassador to Rome, carried the art, as then practised in Italy into France. Some fine specimens of his books will be referred to in the following catalogue.

From this time to the end of the XVIth Century, French binding attained to such excellence that examples are deservedly coveted by collectors,—more especially those executed for Henry II., and his mistress, the celebrated Diana of Poictiers, Henry IV. and his Queen Marguerite de Valois, the French President, De Thou, and others.

The bindings executed in the latter part of the XVIth Century in England for Edward VI., Queen Elizabeth, James I., Charles I., and Charles II.; in France, for Louis XIV., and Louis XVI.; in Germany, for the Emperor Maximilian II., and other potentates; in Italy, for the Medici, the Foscari, and other great families, as well as for several of the Popes, prove that the Bibliopegistic Art had attained a high degree of excellence; but this, in common with other branches of the Fine Arts, suffered a great change towards the latter part of the XVIIth Century, and, until comparatively a recent period, France formed perhaps some exception to the rule, as may be evidenced in the bindings executed for Louis XVI., Marie Antoinette, the Countess D'Artois, Count Hoym, Madam de Pompadour, and others, bound by the artists Le Gasea, Dupenil, Padeloup, and De Rome.

During the first half of the present Century, with some few exceptions, bookbinding may be said to have ceased to form a branch of the Fine Arts, but, heralded by Lewis and Hering, within the last few years men of talent have taken up the art in this country, in France, and in Germany; and, aided by the improved skill of artists in other branches of art, on which the

binder is dependant for his materials and his tools, and by the suggestions of first-rate masters of ornamentation, Modern Bookbinding bids fair, both in its forwarding and finishing, to distance all former productions of the Art.

H. S. R.

BOOKS and BOOK-BINDINGS, in the COLLECTION of FELIX SLADE, Esquire.

A BOOK-COVER, of German workmanship, executed in Champlevé enamel, on copper, a work of the XIIth Century, and representing in the centre Moses and Aaron (whose names are inscribed over them) raising the brazen serpent before the Israelites. Around, is a border of leaves, in gilt metal, alternating with lozenge-shaped pieces of Limoges enamel, set with amethysts, all of the XIIth Century; beyond this is a XVIth Century border of silver repoussé work, in small squares, of quatrefoil and trefoil patterns alternately, having raised bosses of lapis lazuli at intervals, and a crystal at each corner. The centre of this very curious work of art is figured in Plate VI, *Vitreous Art*, in the "Manchester Art Treasures Exhibition."

A BREVIARY CASE, a rare and remarkable specimen of leather work, *cuir-boulli*, of the XVth Century, said to contain relics of a Saint, with loops at the sides for girdle strap. The sides are ornamented with the coat of arms of the Aldobrandini family, with the crest on a helmet, a female head; at each of the corners is a padlock. The ground-work is covered with an embossed diaper of leaves and flowers, in scrolls. In this specimen, the leather, after having been embossed by pressure, has been partly engraved with a cutting instrument.

A SPECIMEN of IMPRESSED LEATHER WORK of the XVth Century, supposed to have been the cover of a Manuscript. The subject is the Crucifixion, with a figure on each side of the Cross, the Virgin Mary, and St. John; above them are two Angels with censers. Size, 12 by 8 inches.

CANON MISSÆ, additæ sunt præparatie ad Missam et Orationes quæ ab Episcopis cum solemnitur, &c. This Manuscript is beautifully written on pure vellum, in Roman character, in red and black. The binding is old Venetian red morocco, elaborately tooled in silver and gold, with a Cardinal's arms in the centre of each side, and a crescent at each corner. Early XVIIth Century.

OVIDII EPISTOLA, cum Commento, small folio. Lugduni, J. David, alias La Mouche, 1528. An interesting example of early impressed leather binding, in fine condition, having stamped on the obverse side a representation of the "Miracle of Ste Clothilde," with a border of foliage and grotesque figures, a shield in the lowest compartment having the Binder's monogram **I. N.**; on the reverse is St. Bernard praying to the Virgin Mary. Dibdin, in his *Bib. Decameron*, ii, 465, refers to this volume, of which he speaks in glowing terms, though slightly inaccurate in his description of the subjects.—*From the* LIBRI *Collection.*

Mr. Slade possesses two books printed early in the XVIth Century; these are upon vellum, the border of each page is illustrated with a variety of woodcuts very beautifully executed, but used indiscriminately, and without any reference to the subject of the letterpress. It is from these wood-blocks that the border of the leather binding here illustrated was evidently designed. The several subjects are,—The Shepherd Asleep; The Wolf Stealing a Lamb; The Shepherd in Pursuit; The Shepherd Playing on a Pipe, and receiving a Garland from his "Lady Love;" and are all highly characteristic of popular taste at the period when the work was executed, and thus keep up the poetic idea of Pastoral Life of the XVIth Century. These subjects, with many others of a similar character, as well as those on the top and bottom of the leather binding, namely, a Bear with a club attacking an Ape which is riding on an Ass, and a Combat between a Figure in a tight-fitting dress, with helmet on his head, and a "Salvage Man," all appear several times repeated in the printed books, although not exactly in the same order as on the leather binding. The dates on the respective works prove that the woodcuts are the originals from which the leather specimen has been designed, for the date of the former is 1504, and that of the latter is 1528. The only part of the binding which is not to be found in the woodcuts is the small shield between the combatants in the lower border, bearing the initials **I N** looped together, and which probably are those of Jehan Norris, a bookbinder of the early part of the XVIth Century.

The subject on the reverse cover, St. Bernard praying to the Virgin, is equally fine in design and execution.

C. B.

CAPITOLI et ORDINATIONI della COMPAGNIA dicta opera di pietà, MS., 4to. Dated 1529. On vellum, with the autograph official signatures, and adorned with a bordered initial letter, containing a miniature of the Virgin Mary praying to Christ on the Cross; and, as a frontispiece, a very elaborate drawing of Christ rising from the tomb, surrounded by a border, in the lower

compartment of which is represented the Last Supper. The binding is Italian work of the period, in dark Venetian morocco, the sides covered with elegant gold tooling, and having a large plain brass boss at each corner. In the centre of the reverse of cover is a painting of Christ and the Virgin Mary.—*From the* LIBRI *Collection.*

CORNAZANO DE RE MILITARI. Venegia, Sabbio, 1536. An elegant specimen of Italian binding of the period, in old brown morocco, richly gilt, and painted in compartments, in the Grolier style; the Orsini arms on the sides have the motto "PAUL JORDAN. URS. D'ARAGON," which is rare; gilt gaufre edges.

LE IMAGINI, con tutti i RIVERSI trovati, et le VITE degli IMPERATORI; tratte delle Medaglie, et dalle Historie degli Antichi, 4to. Parma, 1528. This work contains medallion portraits and lives of the Roman Emperors; it is a beautiful specimen of printing and engraving, and of Gothic ornamentation in the binding, which is old brown morocco elaborately tooled. The sides are covered with intersecting lines in gold, having in the centre of the obverse cover the words, "DUODECIM CÆSARUM NUMISMATA," and at the foot, "JO. GROLIERII ET AMICORUM;" and in the centre of reverse is the motto, "PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM."

PSALTERIUM in quatuor Linguis; Hebræa, Græca, Chaldæa, et Latina; curante J. Potken, folio. Coloniæ, 1518. A fine copy, ruled with red lines, and a magnificent specimen of Grolier ornamentation. It is in old olive morocco, the sides and back covered with scroll tooling in gold. —*From the* LIBRI *Collection.*

REGUM FRANCORUM IMAGINES, unà cum eorum vita, &c., small folio. Lugduni, apud Balthazarem Arnoletum, 1554. A rare and curious volume, as well as a beautiful specimen of binding. It is in brown morocco, the sides covered with intersecting lines in gold, in the style of Grolier, and, though without his motto, evidently by his workmen.

HORÆ in laudem BEATISSIMÆ VIRGINIS MARIÆ, 4to. Paris, Godfrey Torio, 1527. This fine copy of a very rare book is an excellent specimen of Grolier tooling; olive morocco.

XENOPHON, LA CYROPEDIE, traduite de Grec en langue Françoyse par Jacques de Ventemille, Rhodien, 4to. Paris, Estienne Groullean, 1547. A fine copy of the first edition of this work, ruled with red lines; it originally belonged to Edward VI., and is probably the finest specimen of his library in existence, and also of the English bibliopegistic skill in the XVIth Century. The sides are elegantly tooled in the Grolier style, and have in the centre the Royal Arms, surmounted with the crown between the letters E. R., and the Tudor rose above and beneath. The blank space between the outlines of the design is painted black. The Rose is five times worked in gold on the back between the bands.—*From the* LIBRI *Collection.*

CAII VALERII FLACCI ARGONAUTICA, 12mo. Lugduni, Gryphius, 1548. In dark brown morocco, sides gilt in scroll pattern, edges gaufré; a beautiful specimen of Lyons binding.

HEURES à la VIERGE; a usage de Tournay, 8vo. Paris, Philippe Pigouchet, 1502. A fine copy on vellum, in olive morocco, early French binding; the sides and back sprinkled with fleurs-de-lys, and arms in centre of sides.

MISSALE ROMANUM, cum Multis Missis, ac Benedictionibus, noviter additis in locis suis positis, folio. Venetiis, Ant. de Zanet, 1505. A fine tall copy, printed in red and black, with

woodcuts, and red lines. This magnificent example of Italian binding of the beginning of the XVIth Century, is in old brown calf, with gilt gaufré edges; the sides and back tooled and

painted in compartments, in the finest style of Grolier tooling; in the centre of the covers are the arms of Cardinal Sigismund Gonzaga.—*From the* LIBRI *Collection.*

PTOLEMÆI GEOGRAPHICÆ, e narrationis libri octo, ex Bibliobaldi Pirekeym.

Tralatione a Michæele Villanovano (Serveto) recogniti, folio. Lugduni, apud Hugonem a Porta, 1541. A beautiful copy, ruled with red lines, fine initial letters, and woodcut maps, and one of the finest specimens of Italian binding of the XVIth Century. It is in brown morocco, gilt edges, the sides elegantly tooled in compartments, and covered with gold ornaments. In the centre of obverse cover is a medallion in which are represented rocks, fish swimming in the sea, and an eagle soaring towards the sky, surrounded by the motto, "PROCUL ESTE;" above, in gold letters, "COSMOGRAPHIA PTOLOMÆI." In the centre of reverse is stamped in gold, "APPLONII PHILARETE."—*From the* LIBRI *Collection.*

LUTHER. Ein Einfeltige weise zer beten, für einen guten Freund, small 8vo. Leipzig, 1549. In stamped vellum: German binding of the period.

GLANVILLA, Traslatus de Legibus Angliæ, 8vo. London, Richard Tottel, 1557. Brown morocco binding of the period, inlaid with colours, the sides sprinkled with small ornament filling up the space between the corners and centre scroll.

DE STAT NÜRMBERG verneute Reformatier, 1564, with woodcuts; durch Valentia Geizler.

MEURER (Noe) Cammergerichts Ordnung und Process, folio. Franckfort: S. Feyrabend, 1566. In one volume, black letter, both on large paper, and rare in that state, probably unique. A most superb specimen of contemporary German binding, the sides and back covered with gold tooling, heightened by the blank portions of the design being painted in various colours. The elegantly gilt gaufré edges have painted thereon the arms of the Emperor Maximilian II., to whom this magnificent book formerly belonged.—*From the* LIBRI *Collection.*

OFFICIUM B. MARIÆ VIRGINIS, 8vo. Antwerp, Plantin, 1575. This singular binding of the period is of white vellum, perforated in quatrefoil pattern, showing a crimson satin ground beneath; edges gaufré, partly gilt, and partly coloured.

JORDANUS BRUNUS de Umbris Idearum. Paris, apud Ægidium Gerbinum, 1582. A richly ornamented specimen of French binding of the period, with arms painted in centre of sides.

OFFICIUM BEATÆ MARIÆ VIRGINIS, 8vo. Paris, 1590. French binding of the period, the sides and back sprinkled with the daisy of Marguerite de Valois, interspersed with oval scrolls, having the letter *&* in the centre of each scroll. This forms a sort of *rebus*, adopted by Henri Quatre and his Court, signifying *fermé*, or *fermesse*, that is to say, in old French, fermeté. —LIBRI *Catalogue.*

PERSIAN MS. BOSTAN of SADI. Written Anno Heg. 1015, or A. D. 1606. A specimen of Persian binding, the sides gilt and coloured; red morocco linings, full gilt and inlaid with colours.

HISTORIA di BOLOGNA, 4to. 1541. A very fine specimen, in perfect condition, of Italian binding, in old morocco, sides tooled in gold, and having a raised medallion, in the centre of which is Apollo driving his chariot across the sea to a rock, on which is Pegasus. Around the medallion is the motto "*ΟΡΘΩΣ ΚΑΙ ΜΗΔΟΞΙΩΣ*," and surmounted by the title of the work. The above is the device of a celebrated collector, Demetrio Canevari, called "Mecenate," of Genoa.

JOANNI CAMILLI ZACCAGNII ROMANI, Oratio primo et secundo de laudibus Leoni Decimi, 4to. Roma, 1622. A fine specimen of Italian binding of the period, in red morocco, the sides full gilt, and having the arms of Cardinal Charles de Medici in the centre.

HALL'S (Bishop Joseph) Contemplations upon the Historicall Part of the Old Testament. The eighth and last volume, 8vo. London, 1626. English binding of the period, in old olive morocco, gilt edges. Dedication copy to Charles I., having on the sides the Royal Arms, the space between white, and the corners sprinkled with fleurs-de-lys.—*From the* LIBRI *Collection.*

THEATRUM VIRTUTIS ET GLORIÆ, with copperplate portraits, small 8vo. 1680. An interesting specimen of Dutch binding, in brown calf; the sides full gilt, having stamped on the obverse the figure of the Virgin and Child, with the inscription, "Fundatrix Monastery Ettalensis;" and on the reverse a shield of arms, and an inscription, "Bernardus Abbas Ettalensis."

A COLLECTION of SONGS and AIRS, written at different times between the reigns of Charles II. and Queen Anne, MS., 4to. QUEEN ANNE'S copy, in blue morocco; the sides covered with rich tooling in gold, the Royal Arms forming the centre ornament.—*From the* LIBRI *Collection.*

OFFICE DE LA SEMAINE SAINCTE, Latin et François, 8vo. Paris, A. Dezaltier, 1712. A beautiful specimen of Deseuil's binding, in brown morocco; the sides and back inlaid with colours, and full gilt. The inside is lined with red morocco, broad border of gold, and arms in centre.

LA VITA de la Preciosa VIRGINE MARIA e de suo unico fiolo JESU CHRISTO benedecto, 8vo. Milano, 1499. A most exquisite specimen of Monnier's bibliopegistic skill. Morocco binding, inlaid with colours; richly tooled sides. The inside is lined with red morocco, having broad borders of gold.—*From the Cabinet of* GIRARDOT DE PREFOND.

PARADIEK BARTLEIN, 12mo. Ulm, 1722. Bound in tortoise-shell, silver edgings and clasps, and silver arabesque ornaments on sides, exhibiting on the obverse the motto, "Gott Allein Die ehr;" and on the reverse the Paschal Lamb, with the motto, "Sihe das ist Gottes Lamen."

ARISTOTELE, LA POETICA, par L. Castelvetro, 4to. Vienna, 1570. A beautiful specimen of orange morocco binding, inlaid with colours, by Derome Père. The insides lined with blue morocco, with a broad border of gold.

ACHILLIS BOCCHII. Bonon. Symbolicarum Quoestionam. Bononiæ, 1574. The first edition of this work is valued by reason of the plates by J. B. The plates of the second edition, this copy, are retouched by A. Caracci. Bound in imitation of the style of the XVIth Century, by Capè, in olive morocco, full gilt sides, with very minute ornamentation.

HISTORIA DARETIS PHRYGII DE BELLO TRAJANO, small 4to. Wittemburg, 1518. In red morocco, full gilt sides; the lining red morocco with broad border of fleurs-de-lys. This beautiful specimen of binding by Lortie, of Paris, gained a First-Class Medal at the French Exhibition of 1855.

HEURES A L'USAGE DE ROME, 8vo. Paris, Simon Vostre, 1498. A beautiful specimen of printing on vellum, at a period when the Illuminator's craft was being gradually superseded by the productions of the press. The present copy has manuscript illuminated borders and vignettes. Bound in olive morocco, the ornamental sides admirably copied by Bedford; edges gilt gaufré.

ROGER'S ITALY, 2 vols., 8vo. London, 1850. A beautiful specimen of binding by Bedford, in crimson morocco, inlaid and full gilt. The insides lined with crimson morocco, broad border of gold, and centre ornaments bearing the monogram, G S N; edges gaufré. The design of this binding was adopted by the late G. S. Nicholson, Esq., from a rare specimen by Deseuil, but is more correct in execution.

Exhibited by FELIX SLADE, *Member.*

S. GREGORII NAZIANZENI, cognomento Theologi, OPERA, folio. Antwerpiæ, apud Johannem Keerbergium. In stamped pigskin binding of the period, and a fine example of its class. In centre of the obverse is a figure of Justice, and on the reverse a figure of Fortune.

PRATI (CLAUDII) ANTHOLOGIAM, EPISTOLARUM, ET ORATIONUM, 8vo. Parisiis, J. Libert, 1614. Dedication copy to Maria de Medicis, ruled with red lines, vignette on title illuminated; bound in vellum, the Arms of De Medicis impaling those of France on the sides.

PONTANI (JACOBI) FLORIDORUM Libri Octo, accessit item Hymnorum libri singularis, small 8vo. Ingolstadii, A. Sartorii, 1602. German binding of the XVIIth Century, in brown morocco, elegantly tooled sides, with arms. Both the shields are ducally crowned; that on the obverse bears an eagle displayed Or, impaling an eagle displayed ducally crowned Or. The shield on the reverse has quarterly, 1 and 4, an eagle displayed Or; 2 and 3, vair, on an escutcheon of pretence, three leopards' faces Or.—*From the* LIBRI *Collection.*

CONCIONES ET ORATIONES ex Historicis Latinis, 24mo. Amstelodami, J. Janssonium, 1641. French binding of the period, in brown morocco, tooled sides, with the arms of Louis XIV., and inscription in centre of arms, "EX DONO D. CLAUDII PAPIN, 1655."

Exhibited by HENRY S. RICHARDSON.

HERODOTI HALICARNASSEI THURII HISTORIE parentis memorantissimi Nove Muse a Laurentio Vallæ tralate, Cū Prænotamentis & additionibus non antea impressis necnon indice & productissimo & facilimo, 8vo. Paris, 1510. Jehan Petit.

On the title-page is a woodcut, in which two animals, seated, support a shield, having thereon the initials I. P. for JEHAN PETIT (whose name appears lower down), and suspended from a tree, in the upper branches of which two little boys are at play. On the reverse of the page another woodcut represents a robed female standing in an antique ship, without masts, holding in her left hand a spade, and in her right a bee-hive, and having on her head a nest within which is a phœnix. On the shore is a town, labelled ARGOS; and a crowd of female captives and soldiers, with a label, VIRGINVM RAPTVS. Above is a figure in the clouds, who points to an inscription, SPES IN B. PHOENICEM SYSTINET. This woodcut evidently has relation to the name of PETRUS PHŒNIX, which appears in the introduction, and who was the editor of this later translation by L. Valla. The illustration also refers to the first book, the *Muse Clio*, wherein the story of Io is mentioned, who is considered to be the Isis of the Egyptians. The *Father of History* was first published in a Latin translation by Laurentius Valla, in 1474, at Venice; the first edition of the original in Greek being by Aldus Minutius, Venice, in 1512.

The binding consists of oak boards, covered with leather, the sides of which are impressed with devices. On the obverse are the arms of King Henry VIII., quarterly France and England, ensigned by the royal crown, and having his supporters, the dragon dexter, and greyhound sinister. The back-ground is semée of stars, with the sun and moon in the upper corners, and two small shields, one charged with the cross of St. George, the other with the arms of the City of London. On the reverse cover is the subject of the annexed woodcut, which represents the Tudor rose, within a scroll, supported by two angels; in the base is the pomegranate of Spain, and the sun and moon are in the upper corners. The legend on the scroll is as follows:—

" Hec · rosa · virtutis · de · celo · missa · sereno ·
Eternū · florens · regia · sceptra · feret;"

which may be rendered—

"This Virtue's rose, from Heav'n serene sent down,
Should, ever blooming, bear the Royal Crown."

Henry VIII. was married in 1509 to his brother's widow, Katherine of Arragon, to whom this illustration refers.

A work printed by Froben, entitled *Annotationes in Proverbia Salomonis*, belonging to the Library at Westminster Abbey, has impressed on the leather cover a device almost identical with the above illustration, and having the same motto. Another book, printed by Jehan Petit, *Sermones de Adventu*, has on one side of the binding the arms of Henry VIII., impaled with those of Katherine of Arragon, two angels as supporters, and the pomegranate in base.

Exhibited by CHARLES BAILY, *Member.*

The following RECORDS and PAGEANTS were exhibited by the CORPORATION of the CITY of LONDON, from their Archives.

In addition to the Charters from the time of William the Conqueror to Queen Victoria inclusive, there were also the early Registers, or Letter Books, from A to K; Journals and Repertories of the Courts of Aldermen and Common Council, from A.D. 1417 to the present time; Liber de Antiquis Legibus, a Latin Chronicle of the City transactions, from A.D. 1170 to 1274; Liber Dunthorn, a compilation in Latin, Anglo-French, and English, prepared between A.D. 1461 and 1490; Liber Legum, a Collection of Laws, from A.D. 1340 to 1590; Liber Ordinationum de Itinere, compiled temp. Edw. I.; Assisu Panis, commencing A.D. 1284; Liber Memorandorum, date 1298; and a large collection of wills and deeds.

LIBER CUSTUMARUM, compiled in the early part of the XIVth Century. This book, with some others, was presented by Andrew Horn, Fishmonger, Chamberlain of London, which office he held about eight years; he died Oct. 10, 1328.

LIBER ALBUS, compiled by John Carpenter, Town Clerk, one of the executors to the will of his friend, the renowned Richard Whittington, Lord Mayor. He also represented the City in Parliament, and left by his will several books to the then Guildhall Library; he was buried in the Church of St. Peter, on Cornhill. The *Liber Albus* is a large folio volume, in a leather binding, the boards and bosses of which are probably of the date of the XVIth Century.

LIBER FLEETWOOD, complied by Mr. Recorder Fleetwood, and presented by him to the Corporation, July 31, 1576.

THE TRIUMPHES of TRUTH, a solemnity vnparalled for cost and magnificence, at the confirmation of that worthy and true nobly-minded Gentleman, Sir Thomas Middleton, Knight, in the honourable office of the Lord Maior of the thrice famious citty of London; directed, written, and redeemed into forme from the ignorance of some former times, and their common writer, by Thomas Middleton. 4to. 1613.

METROPOLIS CORONATA: the Triumphes of Ancient Drapery, or Rich Cloathing of England, in a second yeeres performance. In honour of the advancement of Sir John Tolles, Knight, to the office of Lord Maior of London, and taking his oath for the same Authoritie, on Monday, being the 30 day of October, 1615, performed in heartie affection to him and at the bountifull charges of his worthy brethren the truely honourable society of Drapers, the first that received such dignitie in this citie. Devised and written by Anthony Munday, citizen and draper of London. Printed at London, by George Purslowe. 4to. 1615.

TES IRENES TROPHÆA; or the Tryumphs of peace, that celebrated the solemnity of the right honourable Sir Francis Jones, Knight, at his inauguration into the Maioraltie of London, on Monday, being the 30 of October, 1620. At the particular cost and charge of the right worshipfull and ancient society of the Haberdashers; with explication of the severall shewes and devices. By John Squire; printed by Nicholas Okes. 4to. 1620.

Pageants are of very early date; Matthew Paris describes one in honour of the entry of Henry III., and his newly married Consort, into London, 1236, Jan. 19th. The citizens, on horseback, splendidly arrayed, met them "to the number of 360, everie man bearing golden or silver cups in their hands."—STOW. And in succeeding reigns pageants were frequently presented by the citizens in honour of their sovereigns. The great City Companies also produced many magnificent pageants in celebration of members being chosen to fill the office of Lord Mayor, and some of them displayed much learning and curious research. The first printed pageant known to exist is in the Bodleian Library, entitled "The device of the Pageant borne before Woolstan Dixie, Skinner, Lord Maior, 1585."

Exhibited by the CORPORATION OF THE CITY OF LONDON.

PILGRIMS' SIGNS.

"Save you, pilgrim! whither are you bound?"
All's Well that Ends Well.—Act iii, *Sc.* 5.

THE articles in lead, or pewter, which were worn by persons who had made visits to the different shrines of Saints or Martyrs, and to Holy Places, are called "Pilgrims' Signs," or "Tokens," in proof of their having performed such pilgrimages. Poets and old writers afford an insight as to these curious relics of superstitious piety, which mostly take the form of *fibulæ*, or brooches, often containing the representation of a sacred subject, busts or full figures of saints, bishops, or confessors. One of the most renowned resorts of pilgrims in this country was the shrine of "Saint Thomas à Becket," at Canterbury Cathedral, celebrated throughout the world. The great champion of the privileges of the Clergy against the power of the Crown, and in defence of which he fell, as it was considered, a martyr, added to his being of Saxon, or English birth, Thomas à Becket, Archbishop of Canterbury, was regarded with peculiar veneration for centuries. "Two years after his death he was canonized by Pope Alexander; a solemn jubilee was established for celebrating his merits; his body was removed to a magnificent shrine, enriched with presents from all parts of Christendom; pilgrimages were performed to obtain his intercession with heaven; and it was computed that in one year above 100,000 pilgrims arrived in Canterbury, and paid their devotions at his tomb."—HUME, *Hist. of England.* Erasmus describes the church, and especially the chapel in which Becket was interred, as glittering with the gold and jewels offered by princes, nobles, and rich visitors at his shrine, and which were all appropriated by Henry VIII., when he dissolved the Priory of Christ Church in 1539, and ordered the bones of the Archbishop Martyr to be burnt to ashes.

To the great popularity of "Saint Thomas," and the peculiar regard in which his burial-place was held by his countrymen, as well as by foreigners, we owe the production of those admirable poems of GEOFFREY CHAUCER, called the *Canterbury Tales*, which are related by the group of travellers who started from the Tabard Inn, Southwark, under the guidance of its merry

Host, and thus enlivened their journey to the shrine of the famous Archbishop. Curiously as the characters in the party are diversified, of different degrees in rank, age, and sex, yet "pilgrimes were they alle;" and in the opening Prologue, the Poet describes the object of such travellers:—

"Than longen folk to gon on pilgrimages;
. . . . . .
And specially from every shires ende
Of Englelond, to Canterbury they wende,
The holy blisful martyr for to seke
That them hath holpen, whan that they were seke."

In the supplement to CHAUCER'S *Tales*, published by Urry, the great Poet's narrative, so abruptly terminated, is resumed, though in a different metre, and probably not long after "Dan Chaucer's" time, and the Pilgrims of his story are thus described as paying their devotions to Becket's shrine:—

"Then passed they forth boystly, gogling with their hedis,
Knelid adown tofore the shrine, and hertlich their bedis,
They prey'd to seint Thomas, in such wyse as they couth;
And sith the holy relikes ech man with his mowith
Kissèd, as a goodly monk the names told and taught.
And sith to other places of holynes they raught,
And wer in their devocione tyl service were al done,
And sith they drowgh to dyner-ward as it drew to noon.
Thus, as manere and custom is, signes there they bought,
For men of contré should know whome they had sought.
Eche man set his silver in such thing as they likèd,
And in the meen while the miller had y-pikèd
His bosom ful of signys of Caunterbury brochis,
Though the pardoner and he pryvely in their pouchis
They put them afterwards that noon of them it wist."

The writer, a few lines lower down, says—

"They set their signys upon their hedes, and some oppon their capp,
And sith to the dyner-ward they gan for to stapp."

Another quaint old poet gives a description of a pilgrim who had been to the Holy Sepulchre, and other places of pious resort:—

"Til late was and longe
That they a leode mette
Apparailled as a paynym
In pilgrymes wise.
He bar a burdoun y-bound-e staff
With a brood liste,
In a withwynde wise
Y-wounden aboute;
A bolle and a bagge
He bar by his side,
An hundred of ampulles
On his hat seten,
Signis of Synay,
And shelles of Galice,
And many a crouche on his cloak,

And keys of Rome,
And the vernycle bi-fore,
For men should know
And se bi hise signes
Whom he sought hadde.
This folk fraynd hym first,
Fro whenes he come:
"From Synay," he seide,
And from oure Lordes sepulcre;
In Bethlem and in Babeloyne,
I have ben in bothe.
In Armonye and Alisaundre,
In manye othere places,
Ye may see by my signes,
That sitten on myn hatte,
That I have walked ful wide
In weet and in drye,
And sought goode seintes
For my soules helthe."

PIERS PLOWMAN'S *Vision.*

In the enumeration of relics worn by the Pilgrim in the verses just quoted, it may be explained, that the shells of Galicia denoted that he had been to the famous shrine of St. James of Compostella; the "crouche" denoted the crossed staff; the "keys of Rome" related to St. Peter; the "vernicle" was the likeness of the Saviour; and the "signs of Synay," proved that the pilgrim had visited the monastery at Mount Sinai, which was held in high repute. CHAUCER, in the Prologue to the *Pardoner's Tale*, describes one of the relics worn by that person:—

"A vernicle had he sewed upon his cappe;
His wallet lay beforne him in his lappe,
Bret-ful of pardon come from Rome al hote."

These passages, therefore, acquaint us with the object of these signs, or tokens, being carried about, and worn conspicuously, and by which the wearers were recognized as having been at the places of which such tokens were well-known symbols. Thus, Gerald Cambrensis, afterwards the Archbishop of St. David's, who lived in the XIIth Century, and who, in fact, a few years after Becket's martyrdom, opposed, like him, Henry II., having called upon the Bishop of Winchester in London, with other persons in whose company he had visited Becket's shrine, it was at once remarked by the prelate, from the signs of St. Thomas being about their necks, that he perceived they had just come from Canterbury.

Among the Pilgrims' Signs exhibited were several which were found in the Thames in 1856, now in the possession of the Rev. Thomas Hugo, M.A., F.S.A., and many of these have undoubted reference to the Archbishop of Canterbury, distinguished not only by the episcopal vestments, but in some instances by his name being inscribed.

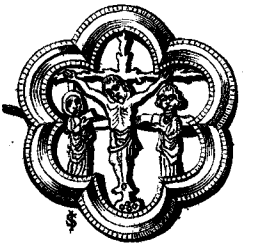
1. A TOKEN, representing "Saint Thomas à Becket," or "St. Thomas," as sometimes only styled, on horseback. Of this figure, Mr. Hugo says, in Notes on "A Collection of Pilgrims' Signs," a paper published in the *Archæologia*, vol. 37, "I am aware of only another specimen, and that is in the Roach Smith Collection, British Museum. This latter example is about the same size, but differs in the details, showing that it has been cast in a different mould." —See *Illustration*, full size.

2. HEAD of BECKET, Archbishop of Canterbury. Of this example Mr. Hugo says, Fig. 2 "exhibits the bust of Becket with his name underneath, ⲧⲫⲟⲙⲁ." Mr. C. Roach Smith observes of it, "from the superior workmanship, and magnitude of this relic, it is probable we may consider the portrait to bear at least some resemblance to the turbulent Archbishop, and to have been copied from a picture or statue such as that mentioned by Erasmus, which in his time was preserved in the cathedral at Canterbury." 3 inches high.

3. Another HEAD, or BUST, of the ARCHBISHOP, in a more perfect condition than the foregoing example, but without the name. Mr. Hugo remarks, "in both these specimens the pontifical ornaments are carefully rendered."

4. A BROOCH, circular, surrounded with pierced ornaments, alternately of round and lozenge form. Within the centre of the brooch is the bust of the Archbishop in his mitre and pontificals. This specimen, Mr. Hugo says, "is probably somewhat later in date than the others, is very elegant, and must have formed a handsome brooch." Diameter, 2 inches.

5. A circular BROOCH, having in the centre the letter ⲧ, presumed to be the initial of Thomas à Becket; a small but elegant example. Diameter, 1 inch.



6. A FIBULA, or pierced BROOCH, of sex-foil shape, having in the centre the Crucified Saviour, between the Blessed Virgin Mary and St. John. This example, Mr. Hugo considers, "may be possibly only an ordinary symbol of devotion, or it may refer to the Rood of Grace, at Boxley, in Kent." Diameter, 1⅛ inch.

7. The FIGURE of the SAVIOUR, extended on a Tau Cross, on the arms of which is the word **signum.** "This form of cross, which was considered a symbol of St. Anthony, was especially regarded during the middle ages as being the sign put on the foreheads of the faithful. The inscription to the memory of Thomas Talbot, priest, on a sepulchral slab in Southwell Minster, terminates 'expectans resurrectionem mortuorum sub signo thau.'" And Mr. Hugo refers to the passage in the Prophet *Ezekiel*, ch. ix. 4, where the man clothed in linen, with a writer's inkhorn by his side, is directed by the Almighty; "Go through the midst of the city, through the midst of Jerusalem, and set a mark upon the foreheads of the men that sigh and that cry for all the abominations that be done in the midst thereof." In the *Vulgate*, the expression is, "et signa thau super frontes." Height, 1⅛ inch.

8. A BROOCH, in the form of a shield, within which, surrounded by good foliated tracery, is the Agnus Dei nimbed, bearing the cross and banner. Mr. Hugo says, that a specimen, almost identical, taken from the Thames in 1853, is preserved in the British Museum. 1⅛ inch high, 1¼ inch wide.

9. A BROOCH, in which the Virgin, with the Infant Saviour in her arms, appears to be seated, either on a crescent, or in a ship; "in the latter case it would refer to our Lady of Boulogne, whose image was supposed to have been so conveyed to that town." Diameter, ⅛th of an inch.

10. A SMALL FIGURE of a BISHOP, having his crozier in the left hand, whilst his right hand is held up in benediction. This example, Mr. Hugo says, "is no doubt intended for St. Leonard, who, though more often represented as a deacon, is pictured as an abbot in several instances in England. In the British Museum is a headless sign of similar character and costume, under which is a tablet inscribed, **s. lennard.** This sign has been attributed by Mr. C. R. Smith to the Priory of St. Leonard of York." Attached to the right wrist appear to be several links of a chain. St. Leonard, Bishop of Limosin, and Confessor, died A.D. 559. 1⅜ of an inch high.

11. A FIGURE in Episcopal Vestments, holding a staff in his left hand; the right is raised, but is broken off at the wrist, and the figure is headless. Judging from the peculiar bend of the figure, this relic may be attributed to the time of Edward II. It is now ⅝ of an inch high.

12. Another FIGURE of a PRELATE, without a head, holding a staff in his right hand. This and the preceding specimen are probably intended for Thomas à Becket. It is now 1¼ inch high.

13, 14. Two small relics, in the form of BELLS, which no doubt relate to the Archbishop Becket, as these curious relics are inscribed, CAMPANA THOME; "but it is not easy to ascertain the purpose for which they were made." Diameter, 1½ inch and 1¾ inch.

15. A SMALL BUST, without a head, of a figure, of which the arms are raised, one supporting a staff; on the band at the base is inscribed **kenelmi**, which is presumed to refer to St. Kenelm, son of Kenulph, King of Mercia, whose tomb at Winchecombe, in Gloucestershire, was reputed to be endowed with miraculous virtues. King Offa, a former ruler of Mercia, founded a nunnery at Winchecombe in 787; his son, Ecgfrith, was succeeded by Cynewulf, or Kenulph, who had a palace at Winchecombe, and founded on the site of the nunnery a spacious abbey for 300 monks of the Benedictine Order, in 798, of which no vestiges now remain.

16, 17. A CROWNED HEAD, attached to a stem, forming a pin; and a SMALL BUST, crowned within an elegantly shaped fibula. These heads are referred by Mr. Hugo either to Saint Edward the Confessor, whose shrine was at Westminster, or to Saint Edmund the King, and Martyr, A.D. 870, whose shrine was at the town called, after him, Bury St. Edmund's. There was also another canonized royal martyr, who has two saints' days in the English Calendar, namely, Edward, King of the West Saxons, killed A.D. 982. These two relics may be ascribed to the time of Edward III. The pin is 2¼ inches long, and the fibula is ⅝ of an inch across.

18. A SMALL HEAD of a Person in a Doctor's Cap. This example, Mr. Hugo says, "may possibly refer to Sir John Schorn, Rector of North Marston, in Bucks, whose shrine, formerly in the church of that parish, was removed by Bishop Beauchamp to the chapel at Windsor. This saint was in high repute for cures of the ague, and is represented in a cap somewhat like that here seen." ⅝ of an inch high.

"Dominus Johannes Schorne" was Rector of North Marston in 1209. In his *History of the County of Buckingham*, Lipscomb gives an account of the place, and its once famous incumbent. In the village is a chalybeate spring, called the "Holy Well," supposed to have had miraculous properties derived from the prayers of Sir John Schorne, and the village became flourishing in consequence of the resort of persons to the well, and many miracles were believed to be wrought by virtue of its healing waters. One of the traditions connected with the Rector's name was set up in the east window of the church, and also recorded on the wall which enclosed the Holy Well, as it was seen by Browne Willis:—

"Sir John Schorne,
Gentleman borne,
Conjured the Devil into a Boot."

Willis says, "Within the memory of aged persons then living, a post in a *quinque-viam* on Ovinghill, about a mile east of the Well, had hands pointing to the several roads, one of them directing to Sir John Schorne's Well."

LIPSCOMB, under *North Marston*, vol. 1, p. 339.

19. A RELIC, representing a shield and dagger combined, of which the meaning, as Mr. Hugo says, "is somewhat unintelligible. Another, identical in general form and size, is preserved in the British Museum, but is different in several of the details. The devices on the shield appear to be boars' heads." It is not possible to ascribe such a coat of arms, on account of the position of the dagger, or rather of its sheath. See *Illustration*, full size.

20, 21. TWO CIRCULAR BROOCHES, in one of which is a mitred head, which may refer to Archbishop Becket; the second example contains a mitred head between two swords. This kind of relic is not common, but a similar instance was found in the Thames, in 1855, and is now in the British Museum.

22. A SMALL FIGURE, without a head, of a Knight in Armour; the hands are joined as in prayer; the lower parts of the legs are wanting. ¾ of an inch high.

23. A FIGURE of a FEMALE, of which only one arm and part of the bust remain; this example is remarkable for the expanded head-dress, which is four times the width of the forehead; from the style of the costume Mr. Hugo fixes the date at the early part of the XVth Century. Height, ¾ of an inch.

24. A SMALL SQUARE TABLET, of which the subject is the Annunciation of the Blessed Virgin Mary. Size, ⅝ of an inch.

25. A SMALL GROUP, ⅞ of an inch high, of the Virgin, crowned, with the Infant Saviour, who is nimbed, holding an orb, standing on a bird. This and the preceding example, may refer, in Mr. Hugo's opinion, to the great shrine of Walsingham, co. Norfolk, where "in 1061, the widow of Ricoldie Faverches founded a small chapel in honour of the Virgin Mary, similar to the Santa Casa at Nazareth, for which this place obtained great celebrity for many centuries; her son confirmed the endowment, and added a monastery for Augustine Canons, with a conventual church; this institution became immensely rich, and was as much frequented as the shrine of St. Thomas à Becket at Canterbury. Among the illustrious visitants was Henry viii., who, in the second year of his reign, walked barefoot from Barsham to present a valuable necklace to the image of the Virgin."—GORTON, *Topog. Dict.*

26, 27. TWO RELICS, in the form of buttresses, with pierced trefoils and quatrefoils. These examples "seem to be partly elucidated by a specimen preserved in the British Museum, which shows that these strange flag-shaped ornaments were intended to accompany a standing figure."

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., &c.

A CROSS, in lead, with a very rude representation of the SAVIOUR extended thereon, and crowned; it may be Saxon. This relic was found on the site of the Grey Friars, in Newgate Street, whereon Christ Church now stands. It is $2\frac{3}{8}$ inches high, and $1\frac{3}{4}$ inch across.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A CROSS, in lead, with the figure of the SAVIOUR nailed thereon. This is a very beautiful and interesting example, the figure being entirely draped, contrary to the usual practice. OUR LORD is represented herein as Prophet, Priest, and King. This relic evidently belongs to a very early date.—See *Illustration*, full size.

Exhibited by the CITY GAS WORKS COMPANY.

It is proper to remark that the foregoing examples are all genuine "Pilgrims' Signs," or Tokens; but it is well known that a lucrative trade has been lately carried on in the manufacture, in brass and lead, of relics under that name, and which have been sold, sometimes at high prices, to persons ignorant of the subject. This imposture began in 1857, when specimens stated to have been dug up at Shadwell, in excavating for docks, were produced in great numbers, of various sizes, and sometimes reaching to a height of two and three feet. The first doubt of their genuineness was proclaimed at a meeting of the British Archæological Association, when the public was cautioned against spurious images, many of which are unwieldy, with inscriptions on their bases which cannot be read, and altogether in size and character differing from those genuine examples which were worn by Pilgrims about their persons.

A PILGRIM'S TABLET, made of the holy earth of Mecca, and stamped with sentences from the Koran. It was obtained from a Pilgrim in the North of India.

Exhibited by the REV. JAMES BECK, M.A.

This is a specimen of superstitious piety, similar in the intention to the use of the relics which have been previously noticed, namely, to prove that the wearer had made a visit to a particular holy place. Every Musselman considers it a duty, once at least in his life-time, to make a pilgrimage to Mecca, or Medina, the first-named town being the birth-place of Mahomet, and the latter the city where he died.

IMPLEMENTS:

Celts; Black Jacks; Snuffers; Knife and Fork; Trowels, &c.

A BRONZE CELT, or Weapon, discovered in a tumulus at Teddington. Length 7 inches, breadth 2½ inches.—See *Illustration*, ⅔ of real size.

This implement was found, together with some calcined bones, in a barrow on land known as "Barrow Field," on the right hand of a road leading from Hampton Wick to Bushey. "The bronze dagger-blade, if not belonging to the very earliest period, must yet be referred to a very remote age, and the individual whose obsequies had thus been celebrated by the rite of cremation was probably a person of some rank and consideration among the primeval inhabitants of the southern district of Britain, long previous to the advent of Cæsar. The dagger may be compared with the examples figured in AKERMAN'S *Archæological Index*, Plate V, Nos. 40, 41, 42. The handle of bone or wood, or horn, has perished, but traces of its form are yet observable on the blade."—*Surrey Arch. Coll.*, I, p. 74.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

SEVEN STONE CELTS, found at different times in the Thames; in the possession of the Exhibitor.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., &c.

A STONE CELT, found in the spring of the year 1860, by sand-dredgers, off Chiswick eyot, many feet below the fine gravel bottom of the Thames. A celt of similar character and dimensions had been dredged up on the same spot a few months before.

The present celt is a specimen of the weapon or tool, in its most advanced state of art; it is of opaque siliceous stone, and measures 6½ inches in length, and from 2¼ to 3 inches in breadth. It is very highly polished, and has the usual sharp cutting edges, and is of that form which was intended to be inserted within a cleft stick, bound (probably) by entrails of some beast of chace.

Exhibited by HENRY CHARLES COOTE, F.S.A.

A BRONZE SOCKETED CELT, with small loop for a thong; it is 3½ inches long. Found in 1794, at Snettisham, Norfolk.

A BRONZE MORTAR, 7 inches diameter, 6 inches high, ornamented with three bands, the uppermost having inscribed in Roman capitals, GERIT . SCHEMMEL . ME . FECIT . ANNO . 1664. The middle band is a festooned pattern, and the lower is composed of birds and foliage in good character.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A SKATE, formed of the leg bone of a horse, found at Moorfields. One side is pared down to a smooth flat surface, with perforation for a strap, and for a screw to fasten it to the foot. Similar skates have been found at York, and at Lincoln, and in Northern Europe, and are described by Olaus Magnus.

Fitz-Stephen, the Secretary and Biographer of Thomas à Becket, in his account of the sports of the citizens of London in Moorfields, says, "When that great marsh which washes the walls of the city on the north side is frozen over, the young men go out in crowds to divert themselves upon the ice . . . . . Others are more expert in their sports upon the ice, for fitting to, and binding under their feet, the shin-bones of some animal, and taking in their hands poles shod with iron, which at times they strike against the ice, they are carried along with as great rapidity as a bird flying, or a bolt discharged from a cross-bow."

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., F.L.S.

A LEATHERN BOTTLE, such as was "most used by shepherds and harvest people of the country," noticed by Heywood, 1635, and to which the poet GAY thus alludes in his *Second Pastoral*:—

> "In harvest when the sun was mounted high,
> My leathern bottle did thy draught supply."

And again, in the *Fifth Pastoral*, we have the dying Blouzelinda's bequest of her humble property:—

> "My leathern bottle, long in harvest try'd,
> Be Grubbinol's,—this silver ring beside."

Such bottles were used by the great as well as the lowly-born. In the roll of accounts of the personal expenditure of John King of France, whilst a prisoner in England, for the year

July 1, 1359, ending July 8, 1360, occurs the item, "Pour deux boteilles de cuir achetees à Londres, pour Monseigneur Philippe, 9s. 8d."

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A LEATHERN BOTTLE, in character similar to the preceding example.—See *Illustration.*

Exhibited by CHARLES REED, F.S.A.

A PAIR OF BOMBARDS, or BLACK JACKS, formerly in Kensington Palace. Each is 20½ inches high, 9 by 6 inches at the mouth, 9½ inches in diameter at bottom, and 13 inches in the middle; the initials C. R, for Charles I., are discernible. These remarkably fine specimens of the capacious drinking measure, so much in vogue in former days, justify the Poet's language:—

> "His boots as wide as the black jacks,
> Or bombards toss'd by the king's guards."
> SHIRLEY'S *Paralysed Soldier.*

Exhibited by HENRY WILLETT.

A LEATHERN JACK, and TWO LEATHERN MUGS, mounted with silver rims, and having on each silver shields, evidently intended to be engraved with crests, or coats of arms, which however are wanting. These relics of an age long gone by were for some time the property of a family at Bristol, from whom they came into the possession of the exhibitor. The Black Jack, a fine specimen of its class, is ten inches high; the cups are five inches high. In the inventories, taken after the death of persons of consideration, numerous instances occur of "black jacks;" and in SHAKSPEARE we find the witty follower of the "peremptory" Petruchio, in *Taming of the Shrew,* Grumio, inquiring if all is prepared, for their master's approach, by his fellow-servants: "Be the jacks fair within, the jills fair without?"—Act iv, Sc. 1. The larger class of Black Jacks, of which such fine specimens were exhibited by Mr. Willett, of Brighton, has an apposite allusion in SHAKSPEARE'S *First Part of King Henry IV.,* Act ii, Sc. 4, where their capacious size is made use of by Prince Hal in applying his "unsavoury similes" to Falstaff, when he calls him "that huge bombard of sack."

In that noble monument of the beneficent William of Wykeham, the Hospital of St. Cross, near Winchester, the Dining Hall, open to all wayfarers, still preserves, among other features of the past, its ancient leathern jacks and bottles.

Exhibited by MICHAEL HENRY WILLIAMS, of Tredrea.

LEATHERN BLACK JACKS and BOTTLES.

We learn from Sacred and Profane History that the vessels which were used to contain wine, in ancient times, were made of the skins of animals, and this fact explains several passages in Scripture, which, however, would be readily understood by the natives of countries where wine is still carried in *skin-bottles*, as in Spain and Italy, and which are much used in the East for transporting water.

When the Gibeonites saw the success of the Hebrews under Joshua, in order to deprecate his expected wrath against themselves, they sent to him messengers, "as if they had been ambassadors," from a far country, with mouldy bread, tattered clothes, worn-out shoes, "and wine-bottles,* old and rent, and bound up."—*Joshua* ix. 4. In the *Book of Job* we find this passage, "Behold my belly *is* as wine *which* hath no vent, it is ready to burst like new bottles."—xxxii. 19. In these two instances the same word, *askos*, is used for bottle, in the *Greek LXX*, as in the Gospels of *Matthew*, *Mark*, and *Luke*. Our Blessed Lord says in *St. Mark*, "No man putteth new wine into old bottles; else the new wine doth burst the bottles, and the wine is spilled, and the bottles will be marred: but new wine must be put into new bottles."—ii. 22. See *St. Matthew* ix. 17, and *St. Luke* v. 37, 38.

HOMER, both in the *Iliad* and in the *Odyssey*, speaks of wine being placed in bottles, made of goat-skin. Thus Calypso had stored the raft of Ulysses with provisions:—

> "Two skins the goddess also placed on board,
> One charged with crimson wine, and ampler, one
> With water."
>
> COWPER, *Odyssey*, Book V.

And the hero, recounting his visit to Polyphemus, says,—

> "I went, but not without a goat-skin fill'd
> With sable wine."—Book IX.

Whilst the wealthy and high-born would have their drinking vessels of gold and silver, the humbler classes would be content to use meaner materials; accordingly, we find bottles of leather in vogue from an early period. SIR WALTER SCOTT, so well acquainted with the customs of remoter ages, has several allusions to vessels of leather in his romances, which are only second to history for the information they convey. In *Quentin Durward*, speaking of the disorderly revels in the palace of the unfortunate Bishop of Liege, the author says, "the whole of the Bishop's plate ..... was mingled with black-jacks, or huge tankards made of leather, and drinking-horns of the most ordinary description."—Vol. ii, Ch. v. In the *Fortunes of Nigel*, when the aged Trapbois enters the young Lord Glenvarlock's lodging in Whitefriars, "he invited Nigel to partake of a morning draught of wholesome single ale, which he had brought in a large leathern tankard, or black jack."—Vol. ii, Ch. v. In the same volume we find that the king, James I., did not disdain to carry with him a hunting bottle of this humble material: "Steenie, fill us a cup of wine,—the leathern bottle is hanging at our pommel."—Ch. x. It would appear,

* In the Latin Vulgate, *utres vinarios*; and a leather bottle, in Italian, is *otre*, and in French, *outre*.

from the author's note on this quotation, that the identical bottle was in the possession, "among other nicknacks of antiquity," of Sir Walter Scott.

SHAKSPEARE makes the unhappy King Henry VI. declare, as if in envy of a lowly lot, that

> "the shepherd's homely curds,
> His cold thin drink out of his leather bottle,
> His wonted sleep under a fresh tree's shade,
> All which secure and sweetly he enjoys,
> Is far beyond a prince's delicates,
> His viands sparkling in a golden cup,
> His body couched in a curious bed,
> When care, mistrust, and treason wait on him."
>
> 3 *King Henry VI., Act* ii, *Sc.* v.

The "merry black jack" has had its praises sung and its advantages set forth by poets. In an old drinking song, published in 1672, one verse, in its praise, runs thus:—

> "No tankard, flagon, bottle, or jug,
> Are half so good, or so well can hold tug,
> For when they are broken, or full of cracks,
> Then must they fly to the brave black jacks.
> *Chorus.* And I wish his heirs may never want sack,
> That first invented the bonny Black Jack."

And in the next verse we are told, of its advantage,

> "For jacks make boots, when the bottle mends shoes."

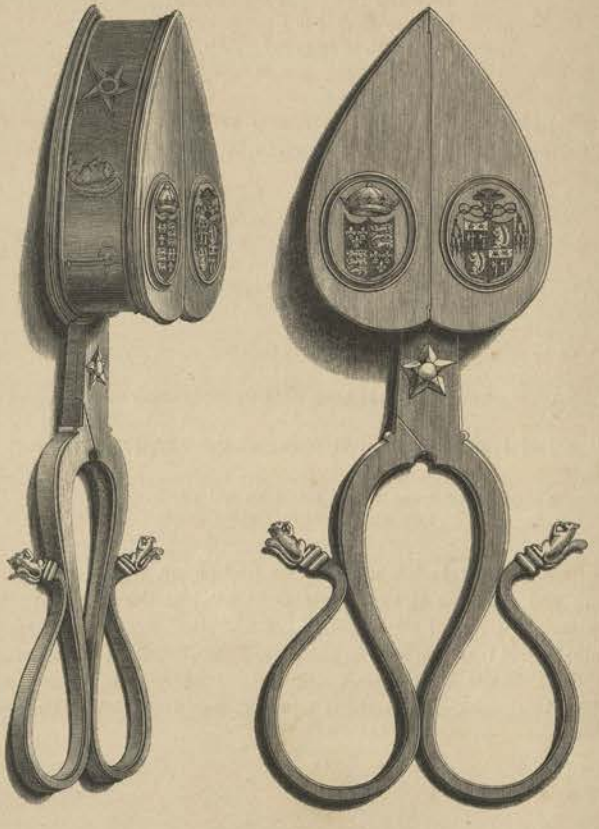
Another fine old ballad is equally warm in praise of the "Leathern Bottél;" every verse finishes with this couplet,

> "I wish that in heaven his soul may dwell,
> That first devised the Leather Bottél."

One sign only of the "Black Jack" still remains in London, viz., at Portsmouth-street, Lincoln's Inn Fields (1864), and also one of the "Leather Bottle," at the corner of Charles-street, Hatton Garden. But in various parts of the country, the "Leather Bottle" still figures on the fronts of taverns, or public-houses; and may be seen at Ashwell-Bridge, co. Beds; at Ingatestone, at Little Laver, and at Bottle End, near Colchester, in Essex; at Garrett Lane, at Cranley, at Godalming, and at Harlingham, in Surrey; at Northfleet, and Deal, in Kent; and in Nottingham, Walsall, &c.

G. R. F.

A PAIR of SILVER SNUFFERS, early part of the XVIth Century, enamelled and gilt. From the arms of Cardinal Bainbridge, Archbishop of York, engraved on the pan, together with the Royal Arms, it is believed that this article formed part of a service of plate given to that Prelate by Henry VIII., on the occasion of an embassy to the Pope. Fuller's account of this personage, in his *Worthies of Westmoreland*, is curious :—"Christopher Bainbridge, born near Apleby, in this county, was bred Doctor of Law in Queen's College, in Oxford. He was afterwards Dean of York, Bishop of Durham, and at last Arch-bishop of York. Being imployed



an Embassadour to Rome, he was an active instrument to procure our King Henry the Eighth to take part with the Pope against Lewis King of France, for which good service he was created Cardinal of Saint *Praxis;* a title some say he *long desired;* let me adde, and *little injoyed;* for falling out with his Steward, *Rivaldus de Modena*, an Italian, and *fustigating* him for his faults, the angry Italian poysoned him. . . . . His death happened July 14, 1514; and was buried at Rome (not in the Church of Saint Praxis, which intitled him, but), in the

Hospitall of the *English.*" The arms of the Prelate, under a Cardinal's hat, engraved on the snuffer pan, are in a shield, quarterly of four, 1 and 4; Azure two battle-axes Or, on a chief Or two mullets Gules, for BAINBRIDGE; 2 and 3, Gules a squirrel sejant Or..... But Glover, in his Ordinary of Arms, gives BAINBRIGG, or BAMBRIDGE, of Leicestershire, and no other coat for the name, Argent a chevron embattled between three battle-axes Sable. And he also gives a coat, Or a squirrel sejant Gules, for ORTON. This interesting relic was preserved by Mr. Henderson's maternal ancestor, George Keate, the poet, from whom it descended to the exhibitor. Weight, 4 oz. 9 dwt.

Exhibited by JOHN HENDERSON, M.A., F.S.A.

A PAIR of BRASS SNUFFERS and TRAY; French work, date about 1550. Snuffers were sometimes called "scissors;" thus in the *Boke of Curtasé*, in the British Museum, MS. Sloane, 1986, p. 46;—

> "The snof of hom dose away
> With close sesours as I zou say,
> The sesours ben schort and rounde yclose
> With plate of iren upon bose."

Exhibited by the REV. JAMES BECK, M.A.

A PAIR of BRASS SNUFFERS. Italian work of the XVIIth Century; the handles are formed of caryatides, and the box, which is flat, is ornamented on the top with the subject, in relief, of the baptism of Our Saviour in the River Jordan by St. John.

A PAIR of BRASS SNUFFERS, very similar to the above; the underside of the box is marked with a Talbot within a circle, and surmounted with a ducal coronet; the ornament of scroll work on the sides has had the back-ground filled in with blue enamel. Two talbots are used for supporters by the noble house of Shrewsbury, of which the only Duke was Charles Talbot, created in 1694.

A PAIR of BRASS SNUFFERS, very similar to the above. The ornament on the box in high relief is a winged head, above which is a head in profile within a circle, and underneath a Lion's head; and on each side of the winged head is a therm figure and some scrolls of foliage; the whole has been richly gilt.

A PAIR of BRASS SNUFFERS, the handles of which are ornamented with a kind of baluster; the box, which is square and upright, has thereon a coat of arms, "on a field of bezants a lion rampant, ducally crowned, between three crosses."

A PAIR of BRASS SNUFFERS, very similar to the last, having on the side of the box a double-headed eagle, over which is the coronet of a marquess, and on the shutting leaf are four leaves, and as many pine apples, surrounding a pair of snuffers.

A PAIR of BRASS SNUFFERS, similar to the last, and ornamented with the spread eagle under a coronet; on the shutting leaf are four leaves and stars, surrounding a small shield, on which is a horse rampant.

Exhibited by ROBERT TAYLOR PRITCHETT, F.S.A.

A PAIR of BRASS SNUFFERS, of the XVIIth Century, found in digging for the railway, at Pangbourne, co. Berks.

Exhibited by ROBERT WESTWOOD, *Member.*

We find mention of snuffers so early as the time of Moses. Bezaleel, divinely instructed, made the great golden Candlestick of seven lamps for the Tabernacle, and as these lamps were fed with oil they must have had wicks, although we are not told of what material, but probably either of flax (*linon*) or of linen (*byssos*), but such as they were they would require to be trimmed, which formed part of Aaron's duty, "when he dresseth the lamps," *Exodus* xxx. 7. For such a purpose snuffers would be needed; "And he made his seven lamps, and his snuffers, and his snuffdishes *of* pure gold," xxxvii. 23. In chapter xxv. the Divine command is translated, "And the tongs thereof, and the snuffdishes thereof *shall be* of pure gold," 37. But in early editions of the Bible the word snuffers is put for tongs in this passage, and the same word, *emunctoria*, is found in the Vulgate for snuffers in the two instances quoted. For the magnificent successor of the Tabernacle Solomon made ten candlesticks, which with their snuffers, and other vessels for the Temple, were also of pure gold.—1 *Kings* vii. 49.

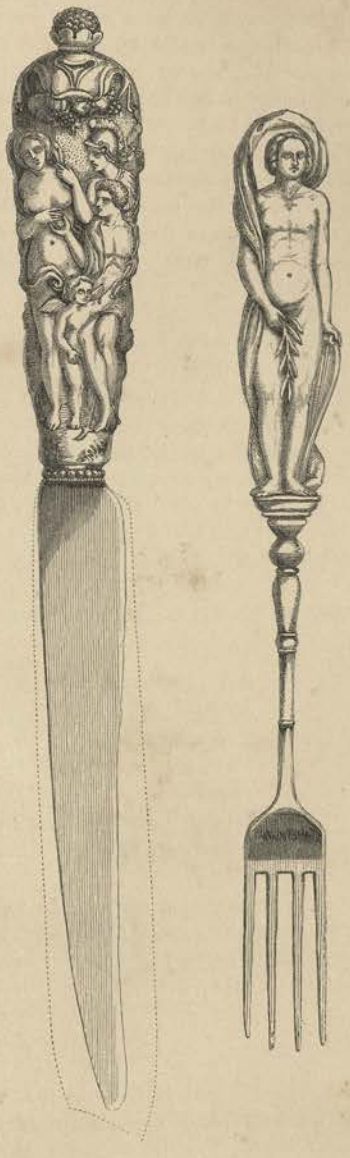
AN ANCIENT WOODEN DRILL, from China, used in making pottery. It is worked by moving a ring up and down with a long handle, upon a screwed spindle; such drills have been introduced into this country of late years, and were considered to be a modern invention. This example was brought to England by a sailor, more than two centuries back, and is now in the possession of the exhibitor.

Exhibited by JOSEPH FENN.

A KNIFE and FORK, of the *Renaissance* period. The handle of the knife is chased, in iron, with a representation, in bold relief, of the Judgment of Paris, who is in the act of presenting the apple to Venus, Minerva being distinguished by her helmet, whilst Cupid is also one of the group.

The figure which forms the handle of the fork is intended for Poesy.

Exhibited by JOHN LEIGHTON, F.S.A.



Although forks are now regarded not as luxuries but as articles of necessity and comfort, their use was comparatively unknown in this country until the XVIIth Century, but their existence among us in former times is proved by discoveries made in excavating. Thus a curious example was dug up at Sevington, North Wilts, with a collection of Saxon pennies of the IXth Century, of the Kings of Mercia. In allusion to this discovery, Mr. Edward Hawkins, writing December 21st, 1837 (*Archæologia*, vol. xxvii. p. 303), quoted a passage from that curious author, Thomas Coryate's *Crudities hastily gobbled up in a five months Travel in France, Savoy, Italy, Rhetia, Helvetia, some parts of High Germany, and the Netherlands.* London, 1611. 4to. "Here I will mention a thing that might have been spoken of before in discourse of the first Italian towne. I observed a custome in all those Italian Cities and Townes through which I passed, that is not used in any other country that I saw in my travels, neither doe I thinke that any other nation of Christendom doth use it, but only Italy. The Italian, and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke when they cut the meate; for while with their knife, which they hold with one hand, they cut the meate out of the dish, they fasten their forke, which they hold in their other hand, upon the same dish, so that whatsoever he be that sitteth in the company of any others at meate should unadvisedly touch the dish of meate with his fingers, from which all at the table doe eat, he will give occasion of offence unto the company, as having transgressed the lawes of good manners, insomuch that for his error he shall be at the least brow-beaten, if not reprehended in wordes. This forme of feeding

I understand is generally used in all places of Italy, their forkes being for the most part made of yren or steele, and some of silver, but those are used only by gentlemen. The reason of this their curiosity is, because the Italian cannot by any meanes indure to have his dish touched with fingers, seeing all mens fingers are not alike cleane. Hereupon I myselfe thought good to imitate the Italian fashion by this forked cutting of meate, not only whilst I was in Italy, but also in Germany, and oftentimes in England, since I came home; being once quipped for that frequent using of my forke by a certaine learned gentlemen, a familiar friend of mine, one Mr. Laurence Whitaker, who in his merry humour doubted not to call me Furcifer, only for using a forke at feeding, but for no other cause." Mr. Hawkins remarks, "The impression made by this passage was, that forks were scarcely known before the time of Coryate, not only in England, but on the Continent, whereas an accurate examination of it ought to have led to the conclusion that in Italy at least the use of those articles was of long standing and universal occurrence, and it is not improbable that their use had never ceased from the time of the Romans."

The same writer continues, "It is tolerably certain that forks were not in use in this island about the time of Coryate; but it is perfectly certain that such articles must have been known here in the ninth century, from the evidence of this discovery at Sevington."

Amidst the magnificent display of plate and utensils at banquets in former days the want of forks is very conspicuous, and hence the necessity of washing the hands during and after meals, a custom to which there is such frequent allusion in Scripture, and from which arose the institution, in great households, of persons appointed to serve with basin, ewer and napkin; "the ewerer" being an officer of importance, and frequently of great rank, especially at coronation feasts. When Shakspeare wrote his Plays the use of forks was unknown, and we have in *Timon of Athens* an allusion to "dipping the meat," and this passage,

> "Methinks they should invite them without knives;
> Good for their meat, and safer for their lives."
> *Act* i, *Sc.* 2.

has this note by Ritson, "they were strangers at that period (our Author's time) to the use of forks."

In the same play one of Timon's false friends says, expecting a gift from him, "I dreamt of a silver basin and ewer to night."—*Act* iii, *Scene* 1.

Still, although the use of forks was rare, instances are to be met with of their possession in early times, but, regarded as objects of value on account of their scarcity; thus, in the inventory of the jewels and valuables belonging to the favourite of Edward II., Piers Gaveston, we find an item:—

> "Trois furchesces d'argent pur mangier poires."
> *Three silver forks for eating pears.*

After the introduction of forks in the XVIIth Century their handles, as well as those of the knives, were frequently very elaborately chased, or carved, in silver, or ivory, from designs by eminent masters.

Shakspeare's contemporaries, BEAUMONT and FLETCHER, allude in the *Queen of Corinth* to the foreign use of the fork :—

> " It doth express th' enamoured courtier,
> As full as your fork-carving traveller."
> *Act* iv, *Sc.* 1.

But the most interesting notice of forks, about the time of their introduction in England, is to be found in BEN JONSON'S Comedy, *The Devil Is An Ass*, first acted in 1616, but not printed until 1631. One of the characters is *Meercraft, a projector*, who has borrowed money from *Thomas Gilthead, a goldsmith*, and *Sledge* who is both *a smith, and constable.* They meet in the house of *Fabian Fitzdottrel, a Squire* of Norfolk, when *Gilthead* and *Sledge* direct *a Serjeant* to arrest the projector at their suits; whereupon he expostulates with them :—

> " *Meercraft.* Why, master Gilthead,—landlord,
> Thou art not mad, though thou art constable,
> Puft up with the pride of the place, Do you hear, sirs,
> Have I deserv'd this from you two, for all
> My pains at court, to get you each a patent?
> *Gilthead.* For what?
> *Meercraft.* Upon my project of the forks.
> *Sledge.* Forks! what be they?
> *Meercraft.* The laudable use of forks,
> Brought into custom here, as they are in Italy,
> To the sparing of napkins."

After stating that his scheme would in effect be—

> " A mighty saver of linen through the kingdom,"

Meercraft proceeds to inform his two creditors—

> " Now on you two had I laid all the profits;
> Gilthead to have the making of all those
> Of gold and silver, for the better personages;
> And you, of those of steel for the common sort,
> And both by patent."
> *Act* v, *Sc.* 3.

The following Articles are the property of the LODGE of ANTIQUITY of FREEMASONS of LONDON :—

1. A piece of STONE of OLD SAINT PAUL'S CATHEDRAL, bearing the initials P. F. M.

2. An OAK SNUFF-BOX, made of timber from Old St. Paul's, with a bronze medallion of Sir Christopher Wren on the lid. On the reverse is a view of the centre of St. Paul's.

3. A MASON'S MALLET, used by Charles II. at the laying of the Foundation Stone of St. Paul's Cathedral, 1675, and handed to the King by the Architect. On a silver plate, let into the mallet, the event is recorded.

ST. PAUL'S CATHEDRAL, LONDON. The earliest mention of a Christian Church on this site is that of one built in 610 by Ethelbert, King of Kent; this was burnt in 691, rebuilt the same year, and destroyed by fire in 1083. It was rebuilt on a larger scale by the Norman Bishop Maurice, but not completed until 1240, by Bishop Niger. This structure was 690 feet in length and 130 feet in width, with a tower which was afterwards surmounted by a spire, together 520 feet high. It was set on fire through the carelessness of workmen in 1561, and almost entirely destroyed. In the course of five years it was restored, with the exception of the spire, by Queen Elizabeth; repaired in 1633 under Inigo Jones, who added a lofty Corinthian portico of fourteen columns at the west end. Hollar has preserved the recollection of this building, which was a curious mixture of Classic and Gothic styles. It was destroyed in the Great Fire of September 2nd, 1666. The present noble Cathedral was designed by Sir Christopher Wren; the "first stone" was laid by King Charles II., June 21st, 1675; the Choir was opened for Divine Service, December 2nd, 1696; and the last stone was placed on the lantern in 1710 by the great Architect's son, Christopher Wren.

4. THREE CANDLESTICKS, in the form of a Doric, Ionic, and Corinthian column, of the same height, each accurately proportioned. The gift of Sir Christopher Wren to the Lodge of Antiquity of Freemasons, of which he was Worshipful Master, and afterwards Grand Master of the Freemasons.

5. A CIGAR-CASE, formed out of an OAK, standing on Bosworth Field:—

> "Here pitch our tents, even here in Bosworth field."
> SHAKSPEARE'S *King Richard III., Act* v, *Sc.* 3.

"The battle of Bosworth," said Master Mumblazen, "stricken between Richard Crookback and Henry Tudor, grandsire of the Queen that now is, *Primo Henrici Septimi*, and in the year one thousand four hundred and eighty five, *post Christum natum.*"—SIR WALTER SCOTT, *Kenilworth*, vol. i., ch. xii.

6. TWO SILVER TROWELS, one used by H. R. H. the Duke of Sussex at the laying of the foundation stone of Hammersmith Bridge in 1825; the other used by the same Prince at the Caledonian Asylum in 1827. The Duke of Sussex was Grand Master of the Freemasons of England.

Exhibited by HENRY GRISSELL, *Member.*

A SILVER TROWEL, used by H. R. H. Frederick, Duke of York, in laying the first stone of the New Hall at Christ's Hospital, London.

Exhibited by the GOVERNORS OF CHRIST'S HOSPITAL.

SEALS FOR CHARTERS, &c.

" Here is your hand and seal for what I did."
King John.

THE custom of confirming charters, deeds, &c., by affixing the seals of the donors, came into this country with the Normans, before whose time such documents were testified by signatures, with the addition, usually, of the sign of a cross, or other mark. Thus, Ingulphus says, "The Normans do change the making of writings, which were wont to be firmed in England with crosses of gold and other holy signs, into printing wax." Worthy Gwillim tells us:—"About the time of *King Edward the Third Seales* became very common, so as not only those that beare *Armes* used to *Seal*, but other men also fashioned to themselves *Signets* of their own devising, some taking the letters of their owne names, some *Flowers*, some *Knots*, and flourishes, and others *Beasts* and *Birds*, or some other things, as now we behold daily in use."

Many of the seals of royal, noble, and knightly personages, of ancient abbeys and monasteries, of corporate cities and towns, are fine specimens of design and execution, and those which have come down to us are, fortunately, for the most part, in excellent preservation, and rank among the valuable records of bye-gone ages, most useful to the historian, and interesting to the antiquarian.

SEAL of WILLIAM FITZ-HELTE, Lord of the Manor of Aldington, co. Kent, appended to a Charter, granting the Church of Aldington to the Priory of Combwell. A *fac-simile* is given in *Archæol. Cant.* 29. The living of Aldington was once held by the learned Erasmus, and also by Richard Master, who was executed for aiding the imposture of Elizabeth Barton, the "Holy Maid of Kent," in 1534.

SEAL and COUNTER-SEAL of RICHARD (MONACHUS) ARCHBISHOP OF CANTERBURY affixed to his confirmation of the grant of the Church of Aldington, by William Fitz-helte, to the Priory of Combwell. Its date is about A.D. 1170–1180. The legend on the seal is—

SIGILLUM RICARDI DEI GRATIA CANTUARIENSIS ARCHIEPISCOPI.

The legend on the Counter-seal is—

RICARDUS DEI GRATIA TOTIUS ANGLIE PRIMUS.

SEAL and COUNTER-SEAL of STEPHEN DE THORNHAM, affixed to a Charter, wherein he grants to the Church of St. Mary Magdalen, Combwell, "septem solidos et octo denarios et obulum de decima Redditus ruei de Thorneham percipiendos ad quatuor anni terminos." The date about A.D. 1212. The legend on the Seal is—

SIGILL. STEPHANI DE THORNEHAM

and on the Counter-seal—

DEUS SALVET CUI MITOR (*sic*).

SEAL of HAMO, son of Etard de Crieuequoer (*Crevecœur*), affixed to a Charter, by which he confirms to Rodbert, son of Eilmer Bedellus, a part of his land in Northblean, called Voxhole, for one acre of Warland "ad servicium domini Regis." It is without date, but the character of the writing would fix it as very early in the XIIIth Century, or about the time of King John. The legend is—

S. GILL. HA . . . CRVEPVER.

See 2 *Archæologia Cantiana*, p. 42, where the Seal is engraved.

SEAL of SIR THOMAS DE BIKENORE, Knight, affixed to his grant of the Manor of Bredhurst to Henry Nasard of London. It is without date, but, from collateral evidence, it may be assigned to the time of Edward I. or early Edward II. See 2 *Archæologia Cantiana*, p. 41, where the Seal is engraved.

SEAL of ROGER DYGGE, affixed to a lease of the Manors of Northwode-Chasteners, &c. to Sir John de Northwode, Knight, and Joan his wife, for life. Dated 24th August, 42 Edw. III., 1368. Legend—

SIGILLVM ROGERI DYGGE.

SEAL of SIR RICHARD ATTE LESE, Knight, affixed to the same Charter. The legend is

SIGILLUM RICARDI ATE LESE.

SEAL of SIR ROGER DE NORTHWODE, affixed to his release and quit claim to his mother Joan de Northwode, her heirs and assigns, of all his right in the Manor of Thurnham, and dated 20th August, 14 Ric. II., 1390. Legend on Seal—

SIGILLUM ROGERI NORTHWODE.

SEAL of RICHARD CHEYNE, affixed to a deed of entail of the Manors of Northwode-Shepey, Northwode-Chasteners, Thurnham, &c., made by Joan de Northwode (widow of Sir John) and her son Roger de Northwode, viz., that of Northwode-Shepey to the said Roger and his wife Alice and their heirs. It is dated 24th October, 17 Ric. II., 1393. Legend—

SIGILLVM RICARDI CHEYNE.

The coat of arms has six lioncels, 3, 2, and 1, a canton ermine, and is that of Shurland. The heiress of Shurland married the grandfather of Sir Richard Cheney, who thus seems to have adopted this coat instead of his own. Two members of this family were ennobled. Sir John Cheney of Sherland, who fought hand to hand with Richard III. at Bosworth, was made one of the Privy Council to Henry VII., and by him created Baron Cheney, 1487, and also a Knight of the Garter. He died without issue in 1496, when his title became extinct, but his estates went to his nephew, Sir Thomas Cheney, who was of great note in several reigns. In that of Henry VIII. he was Constable of Queenborough Castle, Governor of Rochester Castle, Warden of the Cinque Ports, Treasurer of the Household, and Knight of the Garter. He was Constable of Dover Castle, and Treasurer of the Household to Edward VI.; Warden of the Cinque Ports in the reign of Mary; and one of the Privy Council to Queen Elizabeth. This gallant Knight died in 1558, and his son Henry was created Baron Cheney of Taddington, co. Bedford, 1572, where he built a noble mansion. He died without issue in 1587.

SEAL of JAMES DE BOURNE affixed to a grant of the Manor of Northwode-Chasteners to Joan de Northwode and others, dated 20th May, 20 Ric. II., 1397. Legend—

SIGILLUM JACOB . . E BOVRNE.

SEAL of JOAN DE NORTHWODE, widow of Sir John de Northwode, and daughter of Robert Here, affixed to her grant of the Manor of Thurnham to trustees, dated 28th January, 21 Ric. II., 1397–8. Legend—

S . DNE . IOHNE . DE . NORWODE.

A Sir John de Northwode, whose father and grandfather were summoned as Barons, temp. Ed. II. and Ed. III., attended Edward III. in his wars in France, and was summoned as a Baron 1363. His wife was Joan, daughter of Robert Hart, of Feversham, and they had a son Roger. It seems probable that these are the same persons as those above-named.

Exhibited by SIR EDWARD DERING, BART.

The SEAL of ISABELLA, COUNTESS of WARREN, affixed to an undated grant of lands, &c., to Richard de Cumbes and his heirs. The date of this deed may be assigned to the middle of the XIIth Century. Isabella, Countess of Warren, was the wife of Hameline, natural son of Geoffry Plantagenet, Earl of Anjou. She died 13th July, 1199, and was buried in the Chapter-house, Lewes. The Countess is represented, on the seal, holding in one hand a hawk, the usual symbol of nobility and greatness, and in the other hand a sprig, probably the *planta genista*, in allusion to her husband's name. The Seal is engraved in WATSON'S *Memoirs of the Ancient Earls of Warren and Surrey*, at page 169, vol. i.

A Fragment of the SEAL of JOHN MOWBRAY, third Duke of Norfolk, Earl Marshal, Lord of Mowbray, Segrave, and Gower, affixed to a deed confirming to John Tymperley a messuage called Flauncheford, in the parish of "Reygate," dated July 4, 24 Hen. VI., 1445. On the shield in the centre are the Brotherton arms, surmounted by the crest, on a chapeau turned up, ermine, a lion statant, having on the right a shield charged with the Warren arms, and on the left the Mowbray lion. Above the Warren arms is an ostrich feather, this cognizance having been granted to Thomas Mowbray, Duke of Norfolk, by Richard II. The autograph of John Duke of Norfolk (which is of great rarity) appears under the fold of the deed. He died in 1461, and was succeeded by his son John as fourth Duke, at whose death in 1475, being last of the male line of the Mowbrays, the dukedom of Norfolk, with most of the great estates, eventually came to the Howards, through the marriage with Lady Margaret de Mowbray.

The SEAL of JOHN DE WARRENNE, seventh Earl of Warren and Surrey, appended to a charter of lands, dated 38 Henry III. On the seal is the figure of Earl Warren, clad in mail; his horse armed for war; its housings covered with the Warrene arms, "chequy;" on the left arm of the Earl is a shield charged with the same arms, and in his right hand is a drawn sword. On the reverse of the seal is a large shield "chequy," surrounded by the legend

SIGILLVM IOHAN̄IS COMITIS WARRENNIA.

Also engraved in WATSON'S *Memoirs.*

SEAL and AUTOGRAPH of JOHN LORD RUSSELL, K.G., Lord High Admiral of England, appended to a deed dated 32 Henry VIII.

He was the son of James Russell by Alice his wife, daughter and heiress of James Wyse, Esq., and grandson of Sir John Russell, Kt., Speaker of the House of Commons, 2 and 10 Henry VI.

JOHN RUSSELL, Gentleman of the Privy Chamber to Henry VIII., was appointed Comptroller of the Household, and a P. C.; created by patent, 9th March, 1539, Baron of Russell of Cheneys, co. Bucks; Lord Warden of the Stanneries; K. G. in 1540; President of the Western Counties. In 32 Hen. VIII. he commanded an army in France, and was made Lord Privy Seal; he officiated as Lord High Steward at the Coronation of Edward VI., in the second year of whose reign he defeated an army of rebels in Devon, and was created Earl of Bedford, 19th January, 1550. In 1540, Henry VIII., with whom he was a great favourite, bestowed upon him, at the dissolution of the monasteries, the site of the rich Abbey of Tavistock, and the large domains belonging thereto; and from Edward VI. he had a grant of the Monastery of Woburn, which has since become the principal seat of the family. The Earl died 15th March, 1554, leaving by his wife Anne, daughter and heir of Sir Guy Sapcote, an only son Francis, second Earl of Bedford, K.G., whose fourth son, Lord William Russell, was ancestor of William the first Duke of Bedford, so created 1694.

The arms on the seal are:—I. Quarterly 1 and 4, argent a lion rampant gules, on a chief sable three escallops argent, RUSSELL; 2 and 3, azure a tower argent, DE LA TOUR. II. Gules three herrings in fess hauriant argent, HERRING or HERRINGHAM. III. Sable a griffin segreant between three cross crosslets argent, FROXMERE. IV. Sable three chevronels ermine, a crescent for difference, WYSE.

Exhibited by THOMAS HART.

BRASS MATRIX of SEAL of the DOMINICANS or BLACK FRIARS of GLOUCESTER. This matrix is of pointed oval form, representing two saints under tabernacle work of very good design. The saint on the dexter side, probably St. Dominic, holds a sword by its point in his left hand, and a book in his right; the figure on the sinister side is tonsured, and holds a cross staff in his right hand, a book in his left. Beneath is a demi-figure, the head tonsured, the hands upraised in attitude of prayer. Legend—

S'. COMMVNE · FR'VM · PREDICATOR' · GLOVCESTRIE.

The date of this well-executed matrix may be about 18 Edward I., 1290, when that religious house was much enlarged.

BRASS MATRIX of the SEAL of the PREBENDARY of SAUL, GLOUCESTERSHIRE. This is one of the Seals for persons exercising ecclesiastical jurisdiction, made in accordance with Statute 1 Edward VI. It is of oval form, and bears an escutcheon of the royal arms surmounted by a crown; the supporters are a lion and a dragon. Legend—

SIGILLVM : REGIAE : MAIESTATIS : AD : CAVSAS : ECCLESIASTICAS :

In the exergue—

PRO : BEMBARII : DE : SALLE :

See account of Seals of this class in *Archæologia*, vol. iii, p. 414.

BRASS MATRIX of SEAL of the ALNAGER for the PORT of SOUTHAMPTON. Of circular form, the device a crowned head couped at the bust. Legend—

SIGILLVM DE SOWTHHAMTON.

The duty of the Alnager or Aulnager (from the French *Aulne*, an Ell), was as an officer of the Crown to examine into the assize of all cloths made throughout the land, and to fix seals upon them. Several statutes were passed in the reign of Edward III. on this subject, and it is not improbable that the head is intended for that sovereign.

Exhibited by the REV. S. LYSONS, M.A., F.S.A.

A SEAL of CANTERBURY, for the Recognizance of Debtors. It bears the head and bust of a king, and on his bust is a lion passant guardant, and on each side of the head is a castle-gate. It is probably to Edward I. that the Legend on the Seal alludes—

S. EDWARDI REG ANGL AD RECOGN DEBITOR APVT CANT.

A SEAL of the MAYOR of CANTERBURY, XIVth Century. Within a Gothic trefoil is a Castle, or probably a City Gate, of five towers, with entrance in centre, and a river flowing underneath. In each of the spandrils is a lion passant guardant. The Legend is—

SIGILLVM MAIORIS CIVITATIS CANTVARIE.

A SEAL of the HOSPITAL of ST. JOHN THE BAPTIST, or Northgate Hospital, Canterbury. In the centre is a figure of St. John, holding a crossed staff, accompanied by the Agnus, baptizing the Saviour, who stands in the River Jordan; the Holy Dove is descending upon Him. The Legend is—

SIGILLVM . SANCO . IOHANNES . BADISTVS.

The date about 1684.

Exhibited by the CORPORATION OF CANTERBURY.

A BRASS SEAL, $2\frac{5}{8}$ of an inch diameter. On the obverse is a ship in full sail, having on the poop a flag bearing St. George's Cross; in the top-castle are three spears. One sail is emblazoned with three demi-lions passant guardant impaling three stems of vessels. In the back-ground is a crescent and a star. The Legend, in Gothic characters, is—

SIGILLUM COMMUNE VILLE ET HUNDREDE DE TENDERDEN.

On the reverse is the figure of an Abbess crowned, holding in her left hand a pastoral staff, and in her right hand a book. She stands in a niche of tabernacle work, the cill of which is inscribed "Sca Mildreda." Under the figure is a shield of arms having, on a bend three estoiles between four lions' heads erased. The Legend round the Seal is—

Ora . pro nobis : bā Mildreda ut . digni . efficia (*mur*) . promitionibus Xpi . (*Christi?*)"

This and the two next Seals are engraved in BOYS'S *History of Sandwich*, vol. II, p. 815, and are noticed at p. 822. He reads the inscription as above (incorrectly, however, expanding "bā" into "benedicta," instead of "beata"). There is some doubt about the word supposed to be "promit (ss) ionibus." As to the coat under the figure of St. Mildred, GLOVER'S *Ordinary* (apud PAPWORTH, *Dict. of Arms*) gives, argent on a bend sable between four lions' heads erased gules, three estoiles or, for PILLESDEN, or probably, as BOYS suggests, for PITLESDEN, proprietors (temp Hen. VI., when the town of Tenterden was incorporated) of a manor of the same name, near the town. One of the family may, as BOYS again suggests, have given the Seal, or, more likely, was the first Mayor. The Seal may be referred to the reign of Henry VI.

A BRASS MATRIX, mounted in box-wood, bearing a ship in full sail, which is formed of a coat of arms, consisting of a paly . . . on a bend . . . three estoiles . . . between four griffins' heads erased. The Legend is—

SIGILLV . OFFICII . MAIOR . VILLA . HUNDREDE . de . TENTERDEN.

In the reign of Henry VI. this town was incorporated, and annexed as a member of the port of Rye; a new charter was granted 42 Elizabeth, under which the town is governed by a mayor, twelve jurats, and an unlimited number of freemen; there are also, a town-clerk, chamberlain, and two serjeants-at-mace.

The church is dedicated to St. Mildred.

A SEAL, having thereon a three-masted ship of war in full sail, with a raised stern. The Legend round is—

S: OFFICII MAIORATVS VIL: ET HVND: DE TENTERDEN : + :

Exhibited by the MAYOR AND CORPORATION OF TENTERDEN.

A SILVER SEAL. It bears a maid naked, standing on a spherical stone, holding in her right hand a stone ball, and in her left hand a branch. The Inscription is—

SYGVLLVM · MAIORAT · VILLE · DE · MAYDSTONE · MVTATVM .

In the field is the date, 20 . DIE FEB^{Y} ANO 1567.

A BRASS SEAL. The Bridge and Town, with the River Medway, allusive to the name of the town. Inscribed—

SIGILL: COM: VILLE : REGIS : DE : MAYDSTON ✠

A BRASS SEAL, inscribed like the preceding, with the arms of Maidstone.

A BRASS plain heater-shaped SEAL, bearing the arms of Maidstone, not inscribed. The arms are, or, a fess wavy azure between three torteauxes, on a chief gules a lion passant guardant or.

A SEAL of box-wood. A shield with the arms of Maidstone. Inscription—

SIGILL · MAIORAVS · VILLE · REGIS · DE · MAYDSTON ✠

A box-wood SEAL of the Free-school, having a shield bearing a cross charged with five mullets; the same Arms are on the left of the doorway of the Master's residence in Earl Street, Maidstone.

Some of the above Seals are engraved on the title-page of JAMES'S *Charters of Maidstone.* Butterworth. 1825.

Exhibited by the CORPORATION OF MAIDSTONE.

A SILVER SEAL of THOMAS DE ROKEBY; circular; diameter 1 inch, having thereon an escutcheon of the arms of Rokeby (argent) a chevron (sable) between three rooks (proper); with the Legend, in Black Letter—

SIGILLUM : THOME : DE ROKEBY.

Mr. Waterton conjectures that this may have been the Seal of Sir Thomas de Rokeby, of Rokeby and Mortham, Yorkshire, temp. Edw. III. He was distinguished at the battle of Neville's Cross, in 1346.

A SILVER SEAL of SIMON COVELLT, also circular, $1\frac{1}{16}$ inch in diameter; having thereon an escutcheon couché, charged with three crescents, and a mullet in nombril point, and ensigned with a helm; the crest is a crescent. The Legend, on a scroll, in Black Letter, is—

S : SIMONIS : COVELLT.

The design appears to be Flemish, of the latter part of the XVth Century.

Exhibited by EDMUND WATERTON.

A SILVER SEAL, circular, with the arms of Andrews, of Bisbrooke, co. Rutland, thereon engraved: Azure a cross ermine between four *fleurs-de-lys* or. Crest, a demi-lion double queued or crowned argent, holding in his paw a heart gules. These arms were granted to Anthony Andrews of Besbrooke, co. Rutland, in 1583.

A small SILVER SEAL, temp. XVIth Century, having thereon a demi-Virgin, hair dishevelled, crowned with an Eastern crown, on either side the letters B. H. Probably intended for the Arms of the Mercers' Company.

A SILVER TRIPLE SEAL, temp. XVIIth Century. On the three sides of the Seal are engraved the arms, crest, and cypher of the family of Minors: Gules a fess between three roundels argent. Crest, a dexter cubit arm naked, the hand grasping a lion's gamb erased, all proper. Gwillim gives "Gules a fess argent between three plates," for Richard Minors, who married Elizabeth, daughter of Sir John Wake, Bt.

SEAL to a Grant from Thomas Hunte, "Armiger," of Tychmersh, co. Northampton, to John Barnvile, Richard Dudley, and others, of seven cottages, with a garden adjoining at "Towrehill." To this deed, which is dated 20th June, 33 Hen. VI., is appended the Seal of Thomas Hunte, on which is represented, a chevron within a bordure charged with roundels. Two foxes support the shield. Crest, a talbot's head erased. Legend—

S. thomas hunte.

This Seal is engraved in the *Proceedings of the Society of Antiquaries.*

A SILVER SEAL, temp. XVIth Century, on which are represented the arms of the MORE family of More Hall and Bank Hall, both in the county palatine of Lancaster, viz., Argent, three greyhounds courant in pale sable, collared or. The arms of the Mores were re-granted by Patent 9 Elizabeth, 1567, by Dalton, Norroy King of Arms.

The family of More was early seated in Lancashire, and reckons some eminent men among its members. One of these, Sir William de la More, was made a Knight Banneret, by Edward the Black Prince, at the battle of Poictiers. He wrote the lives of the Kings Edward II. and III. His descendant, Colonel John More, defended Liverpool against Charles I., and his son and heir Edward, of More Hall, was created a Baronet in 1675; the title remained in the family for four generations, till the death of Sir William More, in 1810, without issue male. This family does not appear to be at all connected with the Mores of Loseley, co. Surrey, which manor was purchased by Sir Christopher More, Sheriff of Surrey and Sussex, 24 Henry VIII., and is now in possession of James More-Molyneux, Esq., F.S.A., by the marriage of Margaret, heiress of More of Loseley, with Sir Thomas Molyneux. These Mores have for arms, azure on a cross argent, five martlets sable.

A SILVER SEAL, dug up near Market Deeping, co. Lincoln. The arms on the Seal are those of John Tetley of King's Lynn, co. Norfolk (son of Thomas Tetley of Tetley Hall, co. Chester), who lived temp. Elizabeth. The arms are, argent on a fess sable between six cross crosslets fitché, of the second three escallops or. Crest, an escallop.

Exhibited by JOSEPH JACKSON HOWARD, LL.D., F.S.A.

A LEADEN BULLA of POPE PAUL V., 1605–1621. In execution, very superior to the greater part of the Papal series.

An impression of the ANNULUS PISCATORIS, or Fisherman's Ring, used as the Seal by the present Pope, Pius IX.

Exhibited by the REV. JAMES BECK, M.A.

SEAL of the VICAR-GENERAL belonging to William (Laud) Archbishop of Canterbury, 1633; recovered in digging the foundation of London Bridge in 1827, and presented by Viscount Melville to William (Howley) Archbishop of Canterbury, Feb. 1830.

In the upper part of the Seal is an Angel, holding in his right hand a sword, having near it a scroll with the word "Percute" (*strike*), and in his left hand the balance, with the motto "Perpende" (*weigh*). Above his head is a canopy, and he stands upon an open-work battlement, beneath which is a shield of arms, being those of the See of Canterbury, impaling Laud, viz., sable on a chevron or three stars between as many crosses patée fitchée gules. The Legend round the Seal is—

SIGILLVM · VICARII · GENERALIS · D. GVLIELMI : ARCHIEPISCOPI . CANTVARIENSI^{S}.+

William Laud was born at Reading, 1573; educated at St. John's College, Oxford, of which he became President in 1611; Bishop of St. David's in 1621; Bishop of London in 1628; and, on the death of Dr. Abbot, was made Archbishop of Canterbury, 1633. Being accused of high treason, he was brought to trial March 12th, 1644, and executed Jan. 10th, 1645.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

FOUR ELECTROTYPES of the GREAT SEALS of GERMAN EMPERORS:—

I. SEAL of SIGISMUND, born in 1367; King of Hungary in 1387, of Bohemia in 1419, and elected Emperor in 1411. He was made a Knight of the Garter in 1416, 4 Hen. V., and died in 1436–7. On the Seal he is represented with a sword in his right hand, as well as with the sceptre in his left. $4\frac{1}{8}$ inches diameter.

II. The GREAT SEAL of the EMPEROR ALBERT II., born in 1399; he married Elizabeth, daughter of the Emperor Sigismund, and at that Prince's death was elected as his successor in the Empire in 1438, but only reigned one year. He was embroiled in a war with the followers of John Huss and Jerome of Prague, who were burnt in his predecessor's reign. He was also elected a Knight of the Garter, 17 Henry VI. He is represented on the Seal enthroned in state under a rich Gothic canopy, with heraldic supporters, and around are shields of arms of the States and Kingdoms composing his Empire.

III. OBVERSE of the GREAT SEAL of the EMPEROR FERDINAND I., who was born in Spain in 1503; crowned King of Hungary and Bohemia in 1527; elected King of the Romans in 1531; and, at the abdication of his brother Charles V., became Emperor in 1556. He was made a Knight of the Garter in 1522, 14 Henry VIII. He was a friend to learning and learned men; he died in 1564. On the obverse of the Seal the Emperor is represented enthroned in state, with the arms of the kingdoms around.

IV. The REVERSE of the foregoing, which has the Imperial Eagle displayed on a large scale, surrounded by shields of the Empire.

IMPRESSIONS of the SEAL of King's College, Cambridge; 3 inches in diameter, gilt.

Exhibited by CHARLES JOHN SHOPPEE.

CIVIC INSIGNIA.

"I see lord mayor written on his forehead,
The cap of maintenance and city sword
Borne up in state before him."
MASSINGER'S *City Madam.*

THE Lord Mayor's Mace was not included in the Exhibition at Ironmongers' Hall, as it was required for a festival at the Mansion House; but as a Collection of the Corporation Maces can hardly be considered complete without it, the description of it is herein inserted.

MACE of the LORD MAYOR of the CITY of LONDON.

A MACE of silver gilt, of fine and elaborate workmanship, 5 feet 3 inches long. The bowl of the head is divided by vertical bands into four compartments, in three of which are royal badges crowned, viz., the fleur-de-lis, the rose and thistle united, and the harp, each of them accompanied by the letters G. ij. R., the initials of George II.; in the fourth compartment are the city arms. On the flat top of the head are the royal arms. The head is surrounded by the usual circlet of crosses and fleurs-de-lis, from which spring the arches of the crown, surmounted by an orb and cross. Below the bowl are projecting arabesque figures ending in scrolls, and connecting it with the stem. The latter is of the baluster form, with several knobs; below the upper one is inscribed, "The Right Honourable Sir Edward Bellamy, Knt. Lord Mayor, 1735." Towards the lower end of the stem, "John Elderton, Esq. Common Cryer and Serjeant at Armes, 1735." Other portions are inscribed, with dates of repairs and re-gilding of the mace, with the names of the Lord Mayors at the time. From the royal initials, and the style of the work, the mace would appear to have been made in the year 1735, which is the earliest date given in the inscriptions.

The MACES of the WARDS of the CITY of LONDON.

The Wards are twenty-six in number, but as there are three divisions in Farringdon-Without, and two each for Aldersgate and Cripplegate, there are in all thirty maces. The earliest of these belongs to the Ward of Cheap, date 1624, reign of James I., of which an

illustration is given, and which affords an idea of the general style of the maces. Of the reign of Charles I., there are seven maces; Walbrook, Broad Street, Lime Street, and one of Cripplegate-Within, Aldersgate, Cornhill, and Langbourn. The greatest number are the maces belonging to the time of Charles II., viz., those of Bridge, Bassishaw, Bishopgate-Without, Cripplegate-Without, Billingsgate, Cordwainers, Queenhithe, Dowgate, Tower, Coleman Street; the three for Farringdon-Without, Castle-Baynard, and Farringdon-Within. Two large and handsome maces belong to the reign of William III., Vintry and Candlewick, and a smaller one for Portsoken, the latter having a portion which must have belonged to the time of Charles II. The remaining maces, although parts of them also pertained to earlier reigns, are placed under that of George I., whose initials or arms appear thereon. With the single exception of the Tower Ward, the maces are made very much on one plan, the head being shaped as a cup or bowl, and sometimes supported on the stem by scrolls. In most instances the four royal badges are embossed or applied on the bowl; and the maces vary in length, from 15 inches, St. Giles, Cripplegate, to 33 inches, Vintry. They have been classed according to the reigns, rather than in alphabetical order, as being more interesting to the Archæologist.

KING JAMES I., 1603—1625.

I. MACE of CHEAP WARD, silver gilt, 1 foot 10½ inches long. The stem, a plain cylinder divided in two lengths by a collar, terminates in a large pommel. On the lower part is inscribed, "*This Mace was Repaired, mended, and Gilt at the Charge of the Right Worshipful S^r. Samuel Fludyer Kn^t. & Alderman, anno* 1756." On the upper part of the stem is the inscription, "*This Mace was Repaired and Gilt at the expense* of the Worshipfull William Thompson Esq. M. P. *Alderman of Cheap Ward* AND SHERIFF OF LONDON AND MIDD^X. 1822. *Richard Brook Esq. Deputy.*" The head of the Mace is an inverted half-sphere, the oldest part of the insignia, having on the upper rim an inscription, "*At the charge of Cheapward and the Inquest, Thomas Shingler being forman,* anno 1624;" and below, "*The Crowne was superaded to this mace by y^e. Inquest of y^e. ward of Cheap, anno* 1678, *Matthew Meriton, fforeman.*" The bowl is divided by narrow ribbed bands into four compartments, in each of which is a royal badge under a crown, viz., the fleur-de-lis, rose, thistle, and harp. On the flat top of the bowl are the royal arms and supporters of James I. The bowl is finished by a cresting of fleurs-de-lis and crosses patée, mutilated to make room for a narrow band, from which rises a four-arched crown surmounted by the orb and cross. On the orb is inscribed, "*The upper part of this Mace new Made the whole guilt at the Expence of M^r. Ja^s. Stamp, goldsmith, com^ne. councilman and foreman of Inquest, anno* 1778." The plate-mark *g* answers to the year 1624. This mace, of better design than many of later date, was drawn and engraved by Mr. John Sachs.

KING CHARLES I. 1625—1648.

II. MACE of WALBROOK WARD, of silver gilt, 2 feet 5 inches long. On the bowl, separated by female therm figures, and under flattened arches of bay leaves, are the four royal badges crowned, and having the initials C. R.; the bowl is surmounted by a crown of depressed arches with the orb and cross, and on the flat top are the royal arms of Charles I., on which an escutcheon has been added with the coat of Nassau (William III.) The bowl is united by three plain scrolls to the cylindrical stem which is in three unequal divisions, and ending in a plain round pommel, whereon are the City arms, and inscribed, "*The gift of the Inquest to Walbrooke Warde,* 1634", and "*Renewed & enlarged by the Inquest An*º 1662." In the middle division of the stem is inscribed, "*This Mace was Repaired & Gilt at the Expence of the Worshipful Michael Gibbs, Esq*re *Alderman of Walbrook Ward and Sheriff of London & Middx Anno Domini* 1840." On the lowest part of the stem is inscribed, "This mace was enlarged and re-gilt at the expense of the common council of Walbrook ward, as a token of their respect to the right Honble David Williams Wire, on the occasion of his becoming Lord Mayor of the City of London after having been seven years alderman of the said Ward. He served also the office of Sheriff of London and the County of Middlesex in the year 1853. Anno Domini 1858."

III. MACE of BROAD STREET WARD, silver gilt, 2 feet long. On the bowl are the four royal badges under crowns, between palm branches, and divided by therm figures; on the top are the arms of Charles I., a small arched crown surmounts the bowl.

The stem is divided by a collar, and terminates in a pommel on which are the City arms. On the stem is inscribed, "*The guift of Mr. Mathew Forster, An*º 1635, *To the Ward of Broad Street, London.*" Inscriptions also record repairs in 1831 and 1850.

IV. MACE OF LIME STREET WARD, silver gilt, 1 foot 9½ inches long. On a plain cylindrical stem, in two divisions ending in a plain round pommel, is inscribed, "✠ *This Mace was made at the charge of Lime Streete Warde Anno* 1637." At the end of the pommel are the City arms. The head is of cup-shape, divided in four compartments by narrow beaded bands, and having the four royal badges crowned, with the initials C. R. in large ornamental capitals. The bowl terminates in a jewelled band and handsome cresting of fleurs-de-lys and crosses patée, and on the top are the arms of Charles I. with their supporters, and the motto of the garter. There is a plate-mark, the small *v*, of the year 1637.

V. The MACE of CRIPPLEGATE WARD WITHIN, silver gilt, 1 foot 11 inches long. The head is different from all the other maces in the character of the badges, which consist only of the harp twice, and the cross of St. George twice, each within an oval scroll shield, on the top of which is a small thistle; these are separated by small therm figures, crowned with plumes, and ending in foliage carried round the bottom of the bowl. The cresting consists of intertwined garlands of leaves and acorns, between six oval shields, whereon alternately are the harp and cross of St. George. On the top of the bowl is a highly raised boss, whereon are the royal arms and supporters, and under a crown between the initials C. R. On the head is an inscription, pounced, "*This Mace was Altered in the yeare* 1660 *at the charge of the ward of Criplegat wth in.*" The stem is in three unequal divisions parted by two bold collars, and ending in a handsome

pommel, on which is inscribed, "*The guift of the wardmote inquest of Crepplgate ward within: in anno Dom.* 1640, *to be kept for the ward for ever.*" The pommel ends in a broad flat plate inscribed with the City arms. On the middle of the stem is recorded the election of Thomas Challis, Esq., as Alderman, Sheriff, and Lord Mayor.

VI. MACE of ALDERSGATE WARD, silver gilt, 18 inches long, of elegant shape. The bowl has the four royal badges crowned, separated by therm figures of rude execution, and is supported on the stem by three scrolls of winged figures. On the top is a shield of arms, within the garter, of Charles I., with his initials. An arched crown has been added with a large orb and cross. The cylindrical stem is in four compartments divided by small plain collars, and is covered with a pattern consisting of a stem from which spring leaves and acorns, and a continued band whereon is inscribed, "*The gift of Sr John Wollaston K^t^ and Alderman of this ward of Aldersgate. For the use of succeeding Inquests of the saide ward.* 1652."

VII. MACE of CORNHILL WARD, silver gilt, 2 feet 6½ inches long. On the bowl are the four royal badges crowned, on panels, with pounced grounds between terminal figures. On the top are the royal arms of Charles I. Above the bowl rises a crown of four arches, with the orb and cross. On the lower part of the bowl is a flower, perhaps intended for a rose; four plain scrolls unite the head to the stem, which is plain in three divisions, separated by two collars; the pommel also plain has faintly engraved on it, "Cornhill," and the date 1657; the City arms are also on the bottom of the pommel.

VIII. The MACE of LANGBOURN WARD, silver gilt, 25½ inches long. The head is large, with a wide arched crown; on the bowl, under flat arches of laurel and divided by therm figures, are the four royal badges between the initials C. R., on the top are the arms of Charles I. The stem is divided into three parts by two gadroon collars, and at the end of the pommel are the City arms with the initials W. W., and "LANGBONE WARDE." On the stem is inscribed, "The Crown was added and new Gilt 1813, Sir Jno Eamer, Kn^t^ Alderman," with the names of the deputy and common council-men of the Ward.

KING CHARLES II. RESTORED. 1660—1685.

IX. The MACE of BRIDGE WARD, silver gilt, 1 foot 9¾ inches long. The bowl, which is rather cylindrical, has embossed on shields the four royal badges crowned, with the initials C^R^ R. on either side, and between embossed therms connected with each other by foliage. On the top are the arms of Charles II., with the badges of the rose and thistle. The stem is divided in the centre by a moulded collar, and ends in a moulded globular pommel foliated, with the City arms thereon. On the stem is inscribed, "*The Mace of the Bridge Ward, made in the yeare* 1660."

X. MACE of BASSISHAW WARD, silver gilt, 18 inches long, with a cylindrical stem in three divisions, on the lower of which are three projecting scrolls, and at the end are the initials MB punched in. The bowl is rather large, having the royal badges and therm figures, as on the Bridge Ward Mace, and C. R. to each badge. On the top are the royal arms with C^R^ R. This mace is probably in its original state.

XI. MACE of BISHOPSGATE WARD, silver gilt, 1 foot 9½ inches long, with arched crown depressed, surmounted by the orb and cross. On the bowl are *appliqué* the four royal badges crowned upon shields, with C. R. on either side, and between embossed therms connected by foliage. On the top are the royal arms. The bowl is supported by four scrolls with female heads on the stem, which is a plain cylinder with a moulded gadroon collar in the middle, and ending in an enriched pommel.

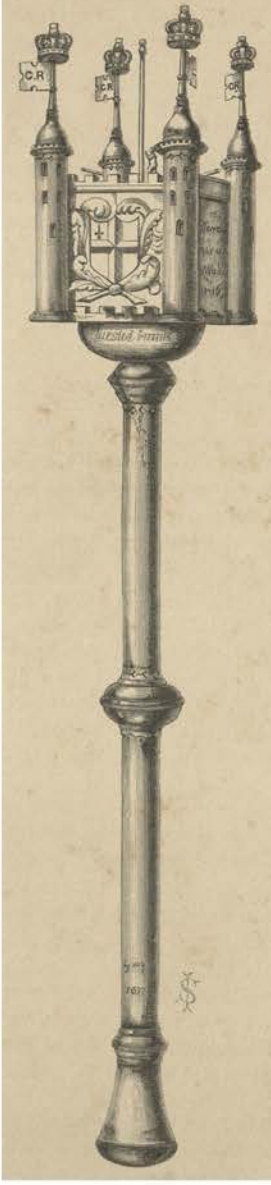
XII. The MACE of CRIPPLEGATE WITHOUT, or St. Giles, silver gilt, 14½ inches long. On the bowl between winged therm figures are the four royal badges crowned, and on the top are the royal arms with the initials C^R^ R. within the garter and motto. The head is finished by a cresting of fleurs-de-lis and crosses patée, and supported by three scrolls on the stem. The latter is in two divisions; on the upper the City arms are engraved; and on the bottom of the pommel a cripple with "S^T^ GILES CRIPPLEGATE." On the stem is inscribed, "*Edmund Harrison Imbroyderer to King Charles ye first and King Charles ye 2^d^ gaue this Mace to ye Parifhioners of ye freedome of ye Parifh of St Giles without Criplegate London for theire ufe* 1664." Also, "*Repaired & gilt* 1843, *Sir Matthew Wood Bar^t^ M.P. Alderman, Richard Dixon Esq. Deputy.*" On the pommel is inscribed, "THOMAS CHALLIS ESQ^R^ *Elected Alderman the 6th Oct^r^* 1843, *Chosen Sheriff in the Year* 1846, *and Lord Mayor in the Year* 1852, *George Meadway Esqr Deputy.*"

XIII. MACE of BILLINGSGATE WARD, silver gilt, 21 inches long. On the bowl are the four royal badges crowned, separated by scrolls, and ending in a crown of which the hoops are much depressed. On the top of the bowl are the royal arms of Charles II., and it is united by three projecting scrolls to the stem which is divided by a collar, and ends in a large flat base, on which is engraved "*Billingsgate Ward* 1669. 34^oz^ 2^dwt^". On the upper part of stem is inscribed, "This Mace was repaired and regilt in the Mayoralty of Sir Willm Leighton, K^nt^ Alderman of this Ward 1806"; also, "This Mace was repaired and regilt in the mayoralty of Thomas Sidney Esquire Alderman of this Ward in 1853." On the lower division, "This mace was repaired and regilt in the mayoralty of Anthony Brown Esquire Alderman of this Ward in 1826." On the pommel the names of two of the beadles are inscribed. The cover or top of the mace has a bayonet joint, and when unscrewed the bowl forms a standing cup. The plate-mark on the bowl is the Court hand letter N (ℕ) for the year 1670, with the lion passant and leopard's head. The initials I. B. are probably those of the plater.

XIV. MACE of CORDWAINERS' WARD, silver gilt, 2 feet 1 inch long. On the bowl, divided by therm figures, are the four royal badges crowned, embossed on shields. An arched crown, with depressed bows, of later date, surmounts the bowl, on which are the arms of Charles II. The cylindrical stem divided in three parts by plain collars ends in a round pommel, whereon is inscribed, "*This mace was bought by ye inquest of Cordwayner Ward, anno dom.* 1669, *for ye use of the ward in ye year* 70." At the bottom of the pommel are the City arms. On the upper and middle parts of the stem the names of the Inquest are inscribed. In the lower division, "*This mace was new gilt and the cross added in the year* 1733, *by M^r^. John Lancashire, common Councill man of ye upper precinct of St Mary Aldermary.*" Inscriptions also record the repair in 1776 by Mr. Deputy William Poole, and the regilding in 1855 by Alderman Salomons.

XV. MACE of QUEENHITHE WARD, silver gilt, 1 foot 10 inches long. The bowl, which is without arches, is embossed with the four royal badges, crowned, and separated from each

other by male therm figures and crosses, and on the top



of Satyrs. On the edge of the bowl is a cresting of fleurs-de-lis are the arms of Charles II. with the supporters. The stem is a plain cylinder divided in three lengths by two collars, with a plain round pommel, whereon is inscribed, "*for y*^{e} *ward of queen hithe An. Do.* 1669." The City arms are engraved at the bottom of the pommel.

XVI. MACE of DOWGATE WARD, 2 feet 3½ inches long. This mace is different from any hitherto described. The stem is of a dark hard wood, divided by a moulded and embossed collar, the ends being prolonged out into leaves, and, as well as the embossed pommel, of silver gilt. The head or bowl is silver gilt, and has five divisions between winged female therms; in four of the compartments are the royal badges crowned, and in the fifth the City arms. On the top are the arms of Charles II., with supporters and motto, the back-ground is covered with roses. On the socket of the centre collar is inscribed, "*Thomas Seward foreman* 1671," and also, "*Robert Holder Foreman of the Inquest* 1771." And on the necking under the bowl, "*Repaired by Alderman John Johnson Esq. Feb*^{y} 1840, *Elected Oct*^{r} 1830."

XVII. MACE of the TOWER WARD, of silver; it has a plain cylindrical staff, 1 inch in diameter, and 18½ inches long, in two compartments formed by moulded and gilded collars. On the stem are the following inscriptions:—I. "QUESTMEN 1671. *John Light, Stephen Pitts, John Ferney, Peter Baldwin, Francis Pigott, Richard Linney, William Peake, Thomas Rogers, Thomas Olton, John Waters, Stephen Barge.*" II. "*This mace was Repaired* by ye Inquest *of Tower Ward in y*^{e} *year* 1726. *M*^{r}. *Tho. Carbonell Foreman.*" III. "*Repaired and Beautified* by the *Inquest* 1772. *Pro vobis non nobis.*" On the lower half of the staff is the inscription, "*Crowned by Thomas Gray, Foreman,* A° 1677. *Finis coronat opus.*"

The head of this noble mace differs altogether from the usual type of Ward Maces, being intended to represent the White Tower of London on a demi-inverted sphere. Each of the four round turrets, at the angles, has a vane with C. R., surmounted by a gilt crown. On the flat roof of the tower is a flag-staff, gilt, with four cannons and a sentinel. The sides of the tower are engraved:—I. The royal arms, supporters and crest of Charles II.; II. The City arms; III. The figure of Justice, with sword and scales; IV. an inscription, "*James Denene,* foreman *of Tower Ward, June* 20th 1671." The mace, from a drawing by Mr. Charles Baily, Architect, is engraved by Mr. John Sachs.

XVIII. The MACE of COLEMAN STREET WARD, silver gilt, 2 feet 3 inches long, with arched crown. On the bowl are the four royal badges crowned, between therm figures, supporting arches of leaves: On the top are the royal arms of Charles II. The stem is united to the head by four scrolls, and is in two divisions, parted by a moulded collar, and ending in a handsome pommel, on which is inscribed, "NEW MADE & 11^{oz} ADDED *at ye charg of S^{r}* JOHN BVCKWORTH K^{T} & ALDERMAN *of this* WARD *of* COLMAN STREET, 1684." On the upper part of the stem is inscribed, "W^{M} HUNTER ESQ^{R} ELECTED ALDERMAN 1845, LORD MAYOR 1851." On the lower part, "WARREN S. HALE ESQ^{R} ELECTED ALDERMAN 1856, SHERIFF, 1858."

MACES of FARRINGDON WARD WITHOUT, of which there are three, for the Parishes of St. Sepulchre, St. Andrew, and St. Dunstan in the West.

XIX. MACE of ST. SEPULCHRE'S, silver gilt, 2 feet 5 inches long; the bowl is large, having the four royal badges with plain shields between of Louis Quatorze pattern. On the top are the arms of Charles II., and motto, and the bowl is surmounted by a crown with depressed arches. The stem is a plain cylinder in two divisions, separated by a large repoussé collar, and ending in a large ornamental pommel. On the lower half of stem is inscribed, "*The gift of the Inquest of the Parish of S^{t}. Sepulchre's, London, Anno Dom.* 1688. *Mr. Robert Blackett, Foreman.*" On the upper half, "*Repair'd at the expence of Thos. Nowell Com^{n}. Council. Gilt at the expence of the Parish* 1752. *Sim^{n}. Bradley, Robt. Pope, Robt. Wilkingson, W^{m}. Banister, Churchwardens.*"

XX. MACE of ST. ANDREW'S, of silver gilt, 2 feet 2½ inches long. The bowl has the four royal badges between foliage. On the top are the arms of Charles II.; surmounting the bowl is a wide-arched crown. The stem is divided by two plain collars into three parts, and ends in a round pommel with flat bottom, whereon is engraved St. Andrew with his cross saltire. On the pommel is inscribed, "*This Mase was new made (with an addition) at the charge of Anthony Hartley, being then Foreman of the Quest, An^{o} Do^{i}.* 1678." On the middle of the stem, "*This Mace was Gilded & ye Crown aded to it against S^{t}. Thomas Day,* 1696, *Capt. Thomas Pitts, Foreman of the Quest.*"

XXI. MACE of ST. DUNSTAN'S, silver gilt, 2 feet 4 inches long, with flat-arched crown, orb and cross ornamenting the bowl, whereon are embossed the four royal badges crowned, and separated by winged figures ending in foliage. On the top are the arms of Charles II. A large repoussé collar divides the stem, which terminates in a pommel of the same character, and having on it a Tudor rose. On the base of the bowl is inscribed, "*S^{t}. Dunstan's the West London.* 59 oz."

XXII. MACE of CASTLE BAYNARD WARD, of silver, 1 foot 11 inches long, the head, which is of elegant shape, is gilt, and surmounted by an arched crown. On the bowl are the four royal badges, separated by winged figures ending in foliage. On the top are the arms either of Charles II. or James II. with the supporters. The silver stem is quite plain and divided by a collar, and terminates in a globular pommel, on the underside of which are the City arms. The stem is united to the bowl by a gilt collar representing a circular tower masoned and castellated, in allusion to the name of the ward. There is neither date nor inscription.

XXIII. The MACE of FARRINGDON WARD WITHIN, silver gilt, 2 feet 7 inches long. On the bowl are the four royal badges under imperial crowns, separated by therm figures; on the top, which has an arched crown, are the arms of Charles II. The stem is in three parts divided by two bold repoussée and corded collars, with three scrolls under the bowl. On the stem are the inscriptions, "EDWARD EAGLETON ESQ^R. ALDERMAN. *Tho: Jefferson Holt Esq. George Virtue Esq. Deputies.* FARRINGDON WARD WITHIN, *Benjamin Samuel Phillips Esq. Alderman.*" Also, "FARRINGDON WARD WITHIN, *Gilt and Repaired* 1801, WILLIAM NEWMAN *Esq.* ALDERMAN, *Daniel Pinder Esq. Deputy.*" "*Gilt and Repaired* 1844 *Right Worshipful* THOMAS KELLY ESQ ALDERMAN, LORD MAYOR 1836. ROBERT WESTWOOD *Esq.* HENRY PRICHARD Esq. *Deputies.*" The stem terminates in a bold repoussé pommel.

KING WILLIAM III. 1688—1702.

XXIV. MACE of VINTRY WARD, silver gilt, 2 feet 9 inches long. This is the largest of the Ward Maces, and is very handsome. On the bowl are embossed the four royal badges crowned between the initials W. R., and separated by winged figures ending in foliage. On the top are the royal arms within the garter and motto, with the supporters, and on the ribbon is the motto of William III., JE MAINTIENDRAI, which are between the initials W. R. The head is surmounted by a crown of tall slender arches with the orb and cross. Two ornamental collars divide the stem in three compartments, which are ornamented with a vine in leaf and fruit, worked by the punch, this, like the preceding mace of Castle-Baynard, having allusion to the name of the ward. The pommel, which is large, is embossed with a rose and a thistle in flower, and inscribed round the edge, "*The making & gilding of this Mace, at y^t charge of M^r. Stephen Thompson,* 1698." At the bottom of the pommel, "*Vintry Ward,*" and "*S^r. Tho. Abney Kn^t Alderman.*" Four scrolls unite the bowl to the stem.

XXV. MACE of CANDLEWICK WARD, of silver, parcel gilt, 2 feet 8 inches long. This is a handsome mace, of which the stem is silver, the collar and pommel being gilt. The bowl is large and divided by female therms, crowned with fruit and leaves, into five compartments, four containing the royal badges crowned and between the initials W. R.; in the fifth panel under a flat open crown is the coat of Nassau, billetée a lion rampant, above which are the initials W. R. On the edge of the bowl is a cresting of fleurs-de-lis and crosses, surmounted by a crown of depressed arches, with the orb and cross. On the top of the bowl are the royal arms of William III. on a centre raised even higher than the cresting. The collar in the middle of the stem is repoussé, as is the large pommel, whereon is a rose and thistle, and on the end the City arms engraved. On the stem is inscribed, "CANDLEWICK WARD, *January,* 170½. *S^r. Tho. Lane, Alderman. M^r. Tho. Humfreys, Dep^t. S^r. Edw. Wi-s, M^r. Benj. Henshaw, M^r. Rich. Parker, M^r. Phil. Nisbett, M^r. Rich. Cope, M^r. Chas. Leane, M^r. Jno. Whitehill, Common Councellmen. M^r. Geo. Wilson, Foreman. M^r. Geo. Pyle, M^r. Isaac Dent, M^r. Jno. Whitmore, M^r. Tho. Hubbert, M^r. Zech^h. Gisborne, M^r. Isaac Wilson, M^r. Will. Dixon, M^r. Geo. Hammond, M^r. Will. White, M^r. Jno. Blackleech, M^r. Tho. Davies, M^r. Tho. Chapman.*" Also, "*New gilt at the expense of the Inquest* 1776." A list of the Inquest is also recorded, and an inscription, "*Sir Geo^e. Carroll Kn^t elected Alderman Dec.* 1839, *Lord Mayor* 1846-7. *Jeremiah Evans Dep^y*"

XXVI. MACE of PORTSOKEN WARD, silver gilt, 25 inches long. The bowl is in four compartments divided by straight bands of bay leaves. In two of the panels are the arms *engraved* of William III. within the garter, and having the initials W^III^ R.; the arms of the City are also given. On the bowl is inscribed, "PORTSOKEN *Ward, Joseph Buckingham, Foreman,* 1698," and "*This Mace repaired* 1779, M^r^. Thos. *Tucker, twice Foreman.*" Over one shield is inscribed, "*Thomas Johnson Esq.* Ald^n^. 1838, *Geo^e^. Wright Esq. Deputy,*" and over the other shield, "*Francis Graham Moon Esqr.* Ald^n^ 1844, *Lord Mayor* 1854, *William Christie Esqr. Deputy, M^r^. G. Barker, Foreman,* 1853–4." This is a re-construction of an earlier mace, as on the top of the bowl are the initials C. R., with an inscription, "M^r^. Valentine Waite, Foreman, Portesoken Ward, 1671."

KING GEORGE I. 1714—1727.

XXVII. The MACE of ALDGATE WARD, silver gilt, 19½ inches long. On the bowl between therms are the four royal badges crowned between the initials G. R., but the royal arms on the top, being without the scutcheon of Hanover, are probably those of Charles II., whose initial appears to have been altered to a G. The stem is in three parts, divided by two embossed collars, with an enriched pommel, which has a button attached whereon are the City arms. Inscriptions on the top of the mace record the repairs in 1817, and 1852. ALDGATE WARD is inscribed on the pommel. Parts of this mace are evidently of the time of Charles I. or Charles II.

XXVIII. MACE of BREAD STREET WARD, silver gilt, 25 inches long. On the bowl, separated by therm figures, are the four crowned badges in oval panels. On the top are the royal arms of George I., surmounted by an arched crown. The plain stem is in three divisions with collars, and ending in a round pommel, whereon is inscribed, "NEW MADE AT THE CHARGE OF THE WARD, Sir Richard Hoare, ALDERMAN OF BREAD STREET IN THE YEAR 1717." At the bottom of the pommel the city arms are engraved. On the upper division of the stem is inscribed, "William Lawrence Esq. elected Alderman of Bread Street Ward, 15th of April, 1848. J. S. Bridge Esq. Dep^y^. ob^t^. 25th Nov. 1855."; also, "William Lawrence Esq. the son elected Alderman of Bread S^t^. Ward 8th Dec. 1855. Wm Hawtrey Esq. Dep^y^." On the middle division, "REGILT AT THE CHARGE OF THE WARD 1835. JOHN LAINSON ESQ. ALDERMAN, W^M^ MATHIER ESQ. DEPUTY." On the lowest division is inscribed, "Regilt at the charge of the Ward 1844. William Hughes Hughes Esq. Alderman, James Southey Bridge, Esq. Deputy."

SWORD of STATE of the CITY of CANTERBURY.

This Sword of State was presented by James I. during the mayoralty of Thomas Paramor, A.D. 1607.

It is inscribed, in gold letters, on one side:—

THIS SWRDE WAS GRAVNTED BY OVR GRATIOUS SOVERAIGNE
LORD KINGE IEAMES TO THIS CITTY OF CANTERBURY
AND TO THOMAS PARAMORE ESQVIRE
BEING THEN MAYOR OF THE SAME CITTY TO BE
BORNE BEFORE HIM AND AL^L^ OTHERS THAT
SHAL^L^ SUCCEEDE HIM

And on the other side is the following appropriate quotation from the Law of Moses:—

YEE SHALL NOT DOE VNIVSTLY IN
IVDGMENT IN LINE IN WAIGHT OR IN
MEASURE YOU SHALL HAVE IVST BALLANCE
TREWE WAIGTES A TRUE EPHAH AND A
TREWE HIN. 19 LEVITICUS : VEAR 35. 36.

On the hilt is engraved a floriated pattern, in which is introduced a shield charged with the arms of the City; under the inscription on the blade is a merchant's mark.

The Hebrew "ephah" is a dry measure equal to sixty pints, and the "hin" is a liquid measure equal to ten pints.

The BURGHMOTE HORN of the CITY of CANTERBURY.

"As far back as A. D. 1376 allusion is made to the assembling of the Corporation by sounding the Burghmote Horn. It appears, however, to have been in use long previous to this period, for in an action for trespass brought by the Abbot of St Augustine against the citizens of Canterbury, in the reign of Henry III., the Bailiffs are accused of having raised the commonalty to the number of 5,000, by the sounding of this horn, to commit an outrage on the Abbot's property at his Mill, by plucking down his mill-stones, and gear, to the damage of 500 marks, and doing injury to his Miller and servants, in revenge for a supposed invasion of the rights of the citizens by the Abbott, who had taken a woman accused of felony out of the jurisdiction of the City, and confined her in the prison of the monastery."—*Canterbury in the Olden Time.* J. BRENT, F.S.A.

Exhibited by the CORPORATION OF THE CITY OF CANTERBURY.

A MACE, of silver gilt, 16¼ inches high. The head is cup-shaped, 3 inches diameter, surmounted by a cresting of fleurs-de-lys and crosses patée. On the top is the royal coat of arms, with the supporters, garter, and motto, and the initials C. R. On the sides of the cup are four panels divided by caryated figures, two bearing a ship in full sail, marked Tenterden, and dated respectively 1649 and 1660; the other panels have shields bearing the rose and thistle, each crowned. The staff, which is elaborately ornamented, is united to the head by griffins and scrolls.

A MACE, of silver, with plain handle and cup-shaped head, 3 inches diameter; the whole is 11 inches high. On the top are the royal arms similar to the preceding mace. The sides of the cup are in four panels divided by caryatides, one panel bearing a ship in full sail, with the initials C. R., and on the other panels the rose, thistle, and harp, each crowned and marked C. R. Under the cresting is inscribed, "One of ye maces of Office of ye towne and hundred of Tenterden." The crowned rose is dated 1660.

Exhibited by the CORPORATION OF TENTERDEN.

The GREAT MACE, of silver gilt, 4 feet 6 inches long, and weighing 153 oz., presented to the Corporation by Samuel Shepheard, jun., Esq., M.P., date 1710. The head of the mace has four therm figures ending in scroll work, forming as many panels, in which are, first, the rose and thistle under a crown, with the letters A. R. for Queen Anne; second, a coat of arms, viz., gules, on a fess arched three towers or, all masoned, sable, between in chief a fleur-de-lis between two roses of the second, and in base three ships of one mast and yardarm, arms of Cambridge Town; third, a harp under crown, and A. R.; fourth, a fleur-de-lis under crown, and A. R. The head of the mace has a crown formed of fleurs-de-lis and crosses, terminating with the orb and cross, and it is attached to the staff by four scroll figures with female heads standing on a large boss. The staff is plain with central boss and pommel in repoussé work. On the flat part of the head are the royal arms of Queen Anne, viz., Quarterly, 1 and 4, England impaling Scotland; 2, France; 3, Ireland.

THREE smaller MACES, of silver gilt, each 3 feet 6 inches long, presented to the Corporation by Thomas Sclater-Bacon, Esq., M.P. for Cambridge, 1724. These are similar in design to the Great Mace, the heads having therm figures, which are winged, and in the panels are the fleurs-de-lis, harp, rose, and thistle, with the initials G. R. for George I., whose arms are on the top of the bowls. The pommels are finely embossed with fleurs-de-lis, and coats of arms, viz., a chevron between three trefoils; under one shield in each mace is inscribed, "*The Gift of Thomas Bacon, Esq. Thomas Nutting, Mayor* 1724." On each mace is the private mark, P. under a crown, of Paul de Mery.

Exhibited by the MAYOR AND CORPORATION OF CAMBRIDGE.

POTTERY.

Roman, Etruscan, Persian, Majolica, Palissy, Böttcher, Turner, Chelsea, Sèvres, Dresden, and Wedgwood Wares.

AMONG the Arts which have contributed to the comforts and luxuries of Mankind, wherein the poorest and the wealthiest participate, that of the POTTER must take a foremost rank, not only in usefulness but in antiquity. To the East, whence so many Arts and Sciences have sprung, must we look for the first evidences of Ceramic work, or examples in Potter's clay; and brickmaking would not long precede moulding the plastic earth into vessels for domestic use. From the language used in reference to the building of the Tower of Babel, we infer that the materials used in its construction were not sun-dried bricks, but kiln-dried, or *baked:* "Let us make bricks, and burn them thoroughly."—*Gen.* xi, 3. In the *Vulgate* the words are,—"Faciamus lateres, et coquamur eos igni." And although we do not find any actual mention of the Potter until the time of King David (*Psalm* ii, 9), yet it is always understood that the "vessels," of which we read in the history of the Hebrews, unless specified to be of metal, can only refer to those made of clay, among which would be the "potsherds" mentioned in the *Book of Job.* The machinery employed, as described by the Prophet Jeremiah, prevailed no doubt from the earliest times:—"Then I went down to the potter's house, and, behold, he wrought a work on the wheels. And the vessel that he made of clay was marred in the hand of the potter: so he made it again another vessel, as seemed good to the potter to make it."—xviii, 3, 4. The same inspired writer, in his *Lamentations,* alludes to "earthern pitchers, the work of the hands of the potter."—iv, 2. And from the time of Rebekah to the present day the graceful damsels of Palestine have carried their water-pitcher upon the shoulder or the head; and so universal is the rule of females performing that part in domestic industry, that the exception explains, *as a prophecy,* the injunction of the Messiah to His disciples in preparing for His last Passover:—"Go ye into the city, and there shall meet you a man bearing a pitcher of water, follow him."—*St. Mark,* xiv, 13. That person was no doubt the only *man* who on the day in question performed such a service in Jerusalem. In the *Vulgate* the word for pitcher is the well-known *amphora,* and in the Greek text *keramion* proves that the vessel was made of clay.

The process of turning and moulding in pottery is depicted upon the ancient monuments of the Egyptians, whose skill and taste have never been surpassed, and whose productions are

imitated to this day; and the exquisite forms of vessels fashioned in the clay, of which the terms "Etruscan" and "Samian Ware" are synonymous with beauty and excellence, are also the chief patterns of our modern utensils in earthenware and glass. COWPER translates a fragment from HOMER, to whom some potters had promised a present of their commodities, if he would sing them a song; it commences:—

> "Pay me my price, potters! and I will sing.
> Attend, O Pallas, and with lifted arm
> Protect their oven; let the cups and all
> The sacred vessels blacken well, and bak'd
> With good success, yield them both fair renown
> And profit, whether in the market sold,
> Or streets."

The Exhibition possessed several specimens of many varieties of the Potter's art, including some examples of that remarkable man Bernard Palissy, and of Josiah Wedgwood, whose admirable imitations of Ancient Art have made his name so famous.

G. R. F.

A TERRA-COTTA LAMP, circular, 3⅝ inches in diameter. It has two holes for the wicks, and one hole on each projection, or shoulder. On the top, within a circular ring, is the figure of Mars, armed and seated, holding his spear in the right hand, whilst the left rests on his shield; his head is turned over the left shoulder towards his horse, which stands behind him, ready bridled.

A TERRA-COTTA LAMP, circular, 2¾ inches in diameter, with one hole for wick. In the centre, surrounded by a wreath of laurel leaves, are the figures of Castor and Pollux. On the underside is inscribed the name TERTIVS, probably that of the potter. This elegant little lamp was found in the churchyard of St. Peter-on-Cornhill, London.

A TERRA-COTTA LAMP, of oblong shape, 6 inches by 2½ inches. In the centre is a bird perched on a branch, of which it is pecking the fruit. On the handle is a knotted flower. The lamp has a hole for one burner.

The lamps were called *Monomyxos, Dimyxos, Trimyxos,* or *Polimyxos,* according as they contained one, two, three, or more *muxai,* nozzles or holes for the wicks. The Museo Borbonico, at Naples, is particularly rich in lucernæ, from the buried cities of Pompeii and Herculaneum. A passage in Aristophanes would refer to a lamp of terra-cotta rather than to one made of bronze:—

> "*Serv.* We have no oil in the lamp.
> *Strepsiades.* Ah me! Why didst thou light such a soaking lamp."
> *Nub.*, 56, 57.

An AMPHORA, of white earth, 5 inches high, and 4 inches in diameter. The shape is unusual, being quite flat at bottom, and it is of rude make; the portion of the clay which forms the opening by which the vessel was filled is turned back to serve as a loop, by which it was strung. It was found at the Roman Cemetery at Acheul, near Amiens.

A SMALL VASE, 3½ inches in diameter, and 2 inches high, circular, of bowl shape, ornamented with small vertical raised flutings, rounded at the top and ending in points. The cup is of an ochre colour.

A CINERARY URN, 7½ inches in diameter, and 5¼ inches high, MEROVINGIAN; it is circular, of grey earth, turned on a lathe; the lower part is an inverted cone, and the middle part is pounced over with small holes; it is of rude workmanship.

A SMALL VASE, 5¼ inches high, and 3 inches in diameter, of elegant globular form; in earthenware of light ochre and black, trellised over with white.

Exhibited by J. W. FLOWER.

An EARTHEN CROCK, or OIL JAR, supposed to be Roman, discovered at Littledean Hall, Gloucestershire. Jars of similar shape and ware have been frequently found in the Thames and the neighbourhood of London.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

TWO VASES from HERCULANEUM, used for perfumed oil, to anoint the body after bathing.

Every Roman took with him to the bath an ampulla, or vessel, made of glass or earthenware, and containing oil. The use of the bath, both among the Greeks and Romans, was very common, and at Rome the Emperors Titus, Trajan, Caracalla, and Domitian, in particular, erected Thermæ on a magnificent scale, covering a vast extent of ground; many of these can still be traced. In England several remains of Roman baths have been found, of which the Mosaic pavements in some of the apartments are usually in fine preservation.

Exhibited by C. R. CAYLEY.

A RHYTON, or drinking-horn, 8 inches long, 4¾ inches diameter at mouth. ETRUSCAN, earthenware. It terminates in the head of an ass; on the neck of the horn is a female seated, between two Greek honey-suckles, holding a shield and a circular vase. It has a handle and serves as a cup. The colours are dark and red, with black lines. The original form of the Rhyton was probably the horn of the ox, but one end of it was afterwards ornamented with the heads of various animals and birds. The *rhyton* had a small opening at the bottom, which the person who drank put into his mouth, and allowed the wine to run in; hence it derived its name.

A small BOTTLE, ETRUSCAN EARTHENWARE; the handle ending in a lion's head with cropped ears.

Exhibited by CHARLES SACKVILLE BALE.

A JUG of PERSIAN, or RHODIAN WARE, 12½ inches high, and 5½ inches in diameter in the globular part. The ground is green, with scrolls of leaves in red and white outlined with black; the handle is in stripes of blue and white. It is mounted as a ewer with silver, the spout has the neck and head of an eagle, proceeding from a grotesque mask. The cover is mounted in repoussé XVIth Century shields and swags of fruit; the foot has a gadroon pattern. A silver collar is attached to the spout by a link of serpents. The plate mark is the Roman capital V. for 1597, with the lion passant and leopard's head crowned, and the initials HB and on the foot the letters **I. H.**

Exhibited by T. G. SAMBROOKE.

A PLATE of MAJOLICA WARE, 8½ inches in diameter, in brown and blue on a light ground; in the deeply-sunk centre is the portrait of a female, outlined in blue, wearing a red cap. XVIth Century.

A flat PLATE of MAJOLICA WARE, 8½ inches in diameter; the prevailing colours are blue and yellow. The centre has a deep hollow, in which is painted a Cupid, flying in a landscape of mountains and water. On the border is an architectural composition, with two females, slightly draped: the flesh tints are yellow. On the back of the plate is the date 1532, and the work is assigned to Maestro Giorgio of Gubbio, who wrought from 1517 to 1537, and whose productions are held in the highest esteem.

A flat PLATE of MAJOLICA WARE, 9¼ inches in diameter; in the centre is a circular medallion, having the portrait of a man in long flowing hair, with helmet, and a cuirass of scale armour. On the outer rim is a border of stiffly-formed flowers of honey-suckles, in red and brown on a light pink ground. Giorgio of Gubbio, XVIth Century.

A PLATE of MAJOLICA WARE, 9 inches in diameter, XVIth Century. It has a deep hollow in the centre, in which, within a circular ribbon, is the three-quarter figure of a female Saint, nimbed, in a coarse green mantle, between two cherubs on a yellow ground. On the rim are XVIth Century scrolls between heads of old men armed and winged, above whom are open books. This border is outlined with blue on a yellow ground. The extreme edge is white on blue; and the underside of plate has a stiff formal pattern in yellow and blue on a white ground, and in the centre in large letters the initials **I. P.**

A BOX of Blue SÈVRES PORCELAIN, 4½ inches high, 3¾ inches diameter, with white and blue band, ornamented with Louis Quatorze scrolls and beaded collars, all in brilliant enamels. On the top of the cover is a gilt apple.

The FIGURE of a BOY, 6 inches high, in "soft paste," of turquoise blue, wearing on his head a wreath of roses, holding up with his right hand his dress full of flowers, and in his left hand a bird's nest with eggs. He rests on the stem of a tree. French Ware.

A DISH of PALISSY WARE, oval, 13 by 9¾ inches across. The prevailing colours are green, grey, and white, on yellow rock-work, on which are fern and other leaves, with shells, craw-fish, toads, lizards, and other reptiles.

The EWER belonging to the Dish is 13 inches high, and 5 inches in diameter, and covered with plants, ferns of the fish-bone pattern, shells, lizards, beetles, and other insects, the handle being a snake. The dish and ewer are good examples of that remarkable artist, Bernard Palissy, "the Potter," who was born in 1509, in Saintonge, a province of France, and died in 1589.

An EGG-SHELL PLATE, 8 inches in diameter. On the thin white surface of the centre is an opened roll, on which is painted a rose branch in full flower, whereon is perched a bird; below it is painted with flowers, all in natural colours on a white ground. The border has a mosaic of thin flakes of light and dark blue: in some are flowers. The reverse side of the border is a deep red.

Exhibited by CHARLES SACKVILLE BALE.

A PILGRIM'S BOTTLE OF URBINO WARE, finely designed, and painted with a battle in brilliant colours, scroll handles and or-molu stopper and chain; 14 inches high. Circa 1550.

A CRUCHE of BÖTTCHER WARE, mounted in silver, ornamented with designs in gilding and silvering, and a medallion of figures in front, on brown ground; 11 inches high. XVIIIth Century.

A EWER of classical form, trefoil lip and high handle, painted and gilt, with roses and other flowers. In the centre is a shield of arms on black ground; 11½ inches high. Italian manufacture. XVIIIth Century.

A PAIR of small PILGRIMS' BOTTLES, of the red BÖTTCHER WARE, of exquisite form, with handles or projections at the sides, carved in female heads; stoppers loose. XVIIIth Century.

A EWER of elegant form, made of MOTTLED WARE, in imitation of tortoise shell; pointed lip, and high handle, terminating at bottom in two long spiral threads. Made at Clermont, in France; 9½ inches high. XVIIIth Century.

A EWER of NEVERS WARE, with narrow neck, and broad leaf-shaped lip, blue ground, painted with white and yellow flowers; 9 inches high. XVIIIth Century.

Exhibited by FELIX SLADE, *Member.*

A EWER of PALISSY WARE, with oval body and large scroll handle, on which is a figure of Venus; on the sides, within scroll panels, are figures of recumbent nymphs, and under the lip is a grotesque mask; 11 inches high, 7½ inches across the body.

A GROUP in PALISSY WARE, of a boy, wearing a hat and cloak only, who has stolen four puppies, which he carries in his cloak, the gathering up of which exposes his naked legs; the bitch-mother is following him.

A SALT CELLAR in MAJOLICA WARE; the cellar is upheld by four nude boys, who stand on a vase, which is supported by four female figures, two standing and two seated; one of the latter holding a boat, the other, the tower of a castle. Within the cellar is a coat of arms; on the shield, which is azure, is an oak tree or, on a ground vert, between two fleur-de-lys or; over the shield is a cardinal's hat, with the strings and tassels, all green. The vase is boldly designed in scrolls and masks, and ornamented with dolphins and birds; the prevailing colour is yellow on a white ground, and the scroll-handles are green, with the undersides blue. It is mounted on a metal base.

A VASE of OLD TURNER WARE, 13½ inches high, light blue ground with white figures. On one side is Phaeton, driving the Chariot of the Sun; on the other is the triumph of Silenus.

THREE JARDINIÈRES of WEDGWOOD WARE, of square form, light blue ground and white figures; on the sides, within semi-circular panels, are the Seasons represented by boys; on the angles are palm trees. The moulded bases are inverted cavettos fluted, and standing on square feet.

A PLAQUE of WEDGWOOD WARE, 2 feet 1 inch long, 6 inches high, having figures of the Muses in white upon a ground of light blue.

TWO ICE PAILS in WEDGWOOD WARE, 7½ inches high, 8½ inches diameter; each has two subjects in white on a light blue ground, of young Bacchanals sporting, divided by columns supporting vases, and having panthers' skins suspended therefrom; a vine-leaf border surrounds the tops of the vases.

TWO PEDESTALS in WEDGWOOD WARE, square in form, with the angles chamfered; the upper parts are moulded with gadroons, and have rams' heads at the corners, with lion-sphinxes for feet; on the sides are female figures in white. The ground of one pedestal is green, and of the other pink; 9 inches high, 6½ inches square.

A CIRCULAR CROCUS POT, in WEDGWOOD WARE, 13 inches high, light blue ground, with white figures of the Muses thereon. It stands on a square pedestal, which has inverted scrolls at the angles, and on the sides are figures under festoons of flowers.

A CROCUS POT, of WEDGWOOD WARE, oval in form, 6 inches high, 9½ inches long; on a green ground are figures of the Muses in white.

FOUR GROUPS representing the SEASONS, in OLD CHELSEA CHINA. Each is about 10 inches high. SPRING and SUMMER are represented by female figures, slightly draped in flowing robes; each is attended by a boy; the one accompanying Spring bears on his head a basket of flowers, and the attendant on Summer carries a quantity of wheat and flowers. AUTUMN is a youth without clothing; he rests on the trunk of a vine, the branches of which entwine round his body; he presses a bunch of grapes to his mouth; his attendant boy, seated

on a cask, holds a cup in his hand. WINTER is a shivering old man, lightly clad, with a skin for a cloak, his attendant is gathering wood for a fire which is kindled in a vase. Each of these groups is on a pedestal formed of Louis XIV scroll work.

Exhibited by GEORGE ATTENBOROUGH.

A BLUE and WHITE BASIN, CUP, and SAUCER, part of a tea service which belonged to King William III. and Queen Mary, and given by the King to Lady Rokeby, wife to Sir Thomas Rokeby, Knight, a Judge of the King's Bench.

The Family of ROKEBY has produced several eminent persons, distinguished in the Church, in the Law, and as Warriors. They are said to have been seated, from the time of the Conquest, at Rokeby, on the Northern border of Yorkshire, where they resided as Feudal Barons, in the midst of romantic scenery, which has been celebrated by SIR WALTER SCOTT, in the poem called after the place, and wherein is much interesting information respecting this ancient and knightly family:—

> "Rokeby's lords of martial fame,
> I can count them name by name."
> *Canto* v, *St.* ix.

The famous minstrel, BLIND HARRY, in his Metrical *History of Sir William Wallace*, calls, a Rukbie, or Rokeby, the Keeper of Stirling Castle, who, according to the Bard, encountered that renowned champion hand to hand, and was slain by him:—

> "In the great press Wallace and Rukbie met."

It was probably this Rokeby's son who, for important information given 1 Edward III. of the movements of the Scots, was knighted by the King himself, and rewarded with a grant of 100*l.* yearly in land. This Sir Thomas was twice High Sheriff of Yorkshire, and was Governor of the Castles of Berwick, Edinburgh, and Stirling, and from 1349 to 1355 he held the important office of Lord Justice in Ireland. Another eminent soldier was Sir Thomas Rokeby, who, as High Sheriff of Yorkshire, 8 Henry IV., assembled the King's lieges at Bramham Moor, and defeated the last attempt against that King's authority. This famous exploit is immortalized by SHAKSPEARE, 2 *King Henry IV.*, *Act* iv, *Sc.* 4:—

> "The earl Northumberland, and the lord Bardolph,
> With a great power of English, and of Scots,
> Are by the sheriff of Yorkshire overthrown."

The following members of the Rokeby family were also High Sheriffs of Yorkshire:—Thomas in 1486; another Thomas in 1538; John in 1572; and Sir John in 1694.

William Rokeby was Lord Chancellor of Ireland and Archbishop of Dublin, and died in 1521; his tomb still remains at Sandal Parva, in a chapel built by himself. His younger brother, Sir Richard, was Comptroller to the great Cardinal Wolsey. Another Richard, son of

Ralph Rokeby of Mortham, was a soldier, and carried the standard of Lord Scrope of Bolton at the famous Field of Flodden. Two of his brothers were eminent civilians: the Rev. John Rokeby, LL.D., for thirty-two years Judge of the Exchequer Court at York; and Ralph, who was Serjeant-at-Law, time of Edward IV. This Ralph was father of another Ralph Rokeby, also a Serjeant-at-Law, who was the historian of the family. SIR THOMAS ROKEBY, Knight, was one of the Judges of the Court of King's Bench. He married Ursula, daughter and co-heir of James Danby, of Newbuilding, near Thirsk. It was to this lady that King William III. presented the articles named at the head of this memoir, and which are now in the possession of Mr. Hall Rokeby Price. The Judge died without issue, and there is a splendid monument to his memory in Archbishop Rokeby's chapel at Sandal Parva. William Rokeby, of Skiers, uncle of the Judge, was created a Baronet in 1660. He married Frances, daughter of Sir William Hickman, Knight, and had two sons,—1. Alexander, who died *vitâ patris*, leaving by his wife, Margaret, daughter of John Coke, of Holkham, an only son, William, who became second baronet, but died in 1678, at the age of nine years; and, 2. Sir Willoughby, who succeeded his nephew as third baronet, but, dying the same year without issue, the title became extinct.

The Judge's sister, Mary Rokeby, married Francis Hall (descended from Robert Hall, lord of Leventhorp, *ju. ux.*), and their youngest daughter, Alice, married Thomas Plumer, of Bedale, and their grandson Hall Plumer (brother of Sir Thomas Plumer, Master of the Rolls, *ob.* 1824), by his wife Harriet, daughter of Sir Henry Cosby, was father of eight daughters, of whom the second, Eliza, married Thomas Price of Clementhorpe, co. York (fifth son of Sir Charles Price, Bart., of Spring Grove), and two of whose sons are Mr. Hall Rokeby Price and Mr. Clement Uvedale Price, Members of the Ironmongers' Company, 1866.

The Judge's youngest brother, Benjamin Rokeby, married Rebecca, only daughter and heir of Thomas Langham, of Arthingworth, co. Northampton, and their descendants, the Langham-Rokebys, now represent the ancient house of Rokeby, whose arms were, argent, a chevron sable, between three rooks, proper, and their motto, *In Bivia Dextra*.

The Rokebys intermarried with many of the great Northern families of noble and knightly degree; as Lisle, Lumley, Hepburn, Bygot, Stapleton (Sir Bryan, K.G.), Evers, Hotham, Strangways, Strode, Conyers Lord D'Arcy, Lascelles, Danby, and Constable. This last is a notable alliance. Thomas Rokeby, of Mortham, *t.* Hen. VIII., married the daughter of Robert Constable, of Cliffe, Serjeant-at-law, whose grandfather, Sir Robert Constable (Sheriff of Yorkshire, 16 Hen. VI.), married Agnes, daughter of Sir William Gascoigne, of Gawthorp, co. York, High Sheriff, grandson of the famous Chief Justice Sir William Gascoigne, who committed Prince Hal to prison, and for his integrity and courage is immortalized in History and Shakspeare. Falstaff's Page tells his master, "Sir, here comes the nobleman that committed the Prince for striking him about Bardolph."—2 KING HENRY IV., *Act* i, *Sc.* 2. The poet has a noble scene between the young King (Henry V.) and the upright Chief Justice in *Act* v, *Sc.* 2, which is remarkably true to history.—G. R. F.

A BRISTOL CHINA MILK JUG; a mask forms the lip. It is ornamented with wreaths of flowers, with gilt border.

A SÈVRES TEAPOT, emerald, with a medallion on each side, containing birds, richly painted.

A DRESDEN CUP and SAUCER. It has a border of gold lace, with intervening dark blue line. Medallion of a lady in full dress, with landscape background.

A VENETIAN CUP and SAUCER, with pink border, and battle-pieces in Indian ink.

Exhibited by HALL ROKEBY PRICE, *Member.*

A LARGE GROUP, in WEDGWOOD WARE, of the INFANT HERCULES; most probably a copy of the marble statue in Windsor Castle. The body is of Egyptian black, made from ochreous clay and manganese. It is highly vitrified, intensely hard, bears a fine polish, and is much more durable than marble. It has been in the hands of its possessor for nearly half a century, and is probably the only copy ever made.

SHAKSPEARE, in *Love's Labours Lost*, makes the pedantic schoolmaster, Holofernes, thus merrily introduce the "acute juvenal," Moth, who is to play the part of Hercules "in minority," in the pageant of the "nine worthies":—

> "*Great Hercules is presented by this imp,*
> *Whose club kill'd Cerberus, that thrice-headed* canus,
> *And, when he was a babe, a child, a shrimp,*
> *Thus did he strangle serpents in his* manus."
> *Act* v, *Sc.* 2.

A FONT, with festoons of Egyptian black, 16 inches diameter, 11 inches high. The festooned drapery is as sharp as if chased in bronze. It is supposed to be the only copy of this pattern, which is one of Wedgwood's finest specimens, of a graceful Italian form, with border on edge and foot.

THE PORTLAND VASE, a *fac simile* of the celebrated original in the British Museum; only fifty copies were made for special subscribers. The body is of Egyptian black, and the white embossed figures are of a ware resembling Parian, semi-transparent, and showing the black ground through the thinner leaves. A skilful artist chased the figures, &c., after they were stuck on the vase. There are various conjectures as to the subject on the vase; by some it is considered to relate to Theseus; by Bartoli to Proserpine and Pluto; and by Count Tetze to the birth of Alexander Severus, and that it was the cinerary urn of that Emperor.

A PAIR of VASES and COVERS, of Egyptian black ware, copies from the celebrated vase at Florence. They are of exquisite work, and most difficult to fire without getting out of shape, owing to the elaborate work of the body, pedestal, and figures.

A PAIR of BLACK VASES, masks, handles, and covers.

A VASE, with acorn on cover, with Greek figures painted in yellow.

A VASE, with two handles, after the Nolan pattern.

A TURNER'S WARE JUG and COVER. The grouping of the figures of early stone ware, resembling Parian, is fully equal to Wedgwood's finest specimens, with whom Turner was contemporary. The ware is highly vitrified and semi-transparent.

Two BLUE and WHITE OVAL PEDESTALS, being early specimens of good execution.

An INDIAN LEAF VASE, in black pottery.

An INDIAN CRACKLED VASE: the peculiarity is caused by the glaze being more contractive than the body; sometimes the Chinese had a final glaze, and fired the ware after the contraction of the first glaze had taken place.

Exhibited by APSLEY PELLATT, *Member.*

A BUST of SHAKSPEARE, in WEDGWOOD black-ware, 14½ inches high. Taken from the monument in Trinity Church, Stratford-upon-Avon. One of fifty copies only produced.

It is only a few years ago that an appeal was made to the public sympathy in behalf of a supposed descendant of England's great Poet. But Shakspeare's last lineal descendant, his grand-daughter, Elizabeth Hall, afterwards Lady Barnard, died in 1669–70. WILLIAM SHAKSPEARE, born at Stratford-upon-Avon, 23rd April, 1564, was only eighteen years of age when he married Anne Hathaway, who was eight years older than her husband. From this disparity of age, and the little that is known of their domestic life, it has been supposed that the marriage was not a happy one. In his *Twelfth Night* the great Poet gives a warning, as if drawn from his own experience:—

> "Let still the woman take
> An elder than herself; so wears she to him,
> So sways she level in her husband's heart."
>
> *Act* ii, *Sc.* 4.

In 1583 the Poet's eldest child was born, Susanna, and eighteen months afterwards his wife had twins, a son called Hamnet, who died at the age of twelve, and a daughter Judith. The latter married Thomas Quiney, a gentleman of good family; they had three children, who all died young, without issue. Shakspeare's favourite daughter Susanna, to whom he bequeathed the greater part of his estates, married Dr. Hall, a physician of considerable reputation, and their only child Elizabeth, named in the Poet's will, became the wife first of Thomas Nash, and secondly of Sir John Barnard, but died without issue, when the line of the Poet became EXTINCT. Shakspeare died on the anniversary of his birth, 23rd April, in 1616. In his will the only notice of his wife was in the bequest of his "*second-best bed with the furniture;*" but this seeming neglect has been nobly explained by Mr. Charles Knight,—"*His wife was provided for by dower.*" She died 6th August, 1623, and Mrs. Hall in 1649. But little is known of the personal history of Shakspeare, and he does not appear to have had much reputation as an Actor. This is perhaps fortunate for posterity, as success might have interfered with the production of those immortal dramas which have been the delight of succeeding generations. One hindrance to his success as an Actor may have arisen from the fact that, like our great modern poets, Scott and

Byron, Shakspeare was *lame.* This affliction is alluded to by the great Bard himself in his *Sonnets,* from which we gather some inkling of his personal history; he says in Stanza XXXVII,—

> "As a decrepit father takes delight
> To see his active child do deeds of youth,
> So I, made lame by Fortune's dearest spite,
> Take all my comfort of thy worth and truth.
> . . . . . .
> So then I am not lame, poor, nor despis'd,
> Whilst that this shadow doth such substance give."

Again, in Stanza LXXXIX, Shakspeare alludes to this defect:—

> "Say that thou didst forsake me for some fault,
> And I will comment upon that offence:
> Speak of my lameness, and I straight will halt,
> Against thy reasons making no defence."

The arms of the Poet, granted to one of his "antecessors," it is believed for good service at Bosworth Field, were, "*Or* on a bend *Sable* a tilting spear of the field." In the Banqueting Room at Ironmongers' Hall, this coat of arms appears as that of Alderman John Shakespear, Sheriff of London and Middlesex, who was Master of the Company in 1769: he was probably descended from an uncle of the Poet. From an anecdote told of this worthy citizen we learn his calling. Being examined as a witness by Sir Fletcher Norton in a very rude manner, among other abrupt questions put by him, he asked, "And pray what trade are you of?" to which the Alderman replied, "A rope-maker, at your service."—G. R. F.

Exhibited by HALL ROKEBY PRICE, *Member.*

ANCIENT AND MEDIÆVAL GLASS.

INTRODUCTION BY WILLIAM CHAFFERS, F.S.A., AND ALFRED WHITE, F.S.A. & F.L.S.

THE earliest instance of Glass-working is probably that adduced by Sir J. Gardiner Wilkinson (*Manners and Customs of the Ancient Egyptians*), who gives two illustrations of Egyptian glass-blowers at work, from paintings at Beni-Hassan, accompanied by Hieroglyphics, which show that they were executed in the reign of Osirtasen I, 150 years before the Exodus of the Israelites from Egypt. Glass was extensively used by the ancients from time immemorial for various purposes, Ornamental, Domestic, and Funereal. From its fragile nature comparatively few perfect specimens are preserved to us, yet fragments innumerable are discovered wherever the great nations of old held their sway. The Egyptians, Phœnicians, Assyrians, Greeks, and Romans, have left us abundant proofs of their great skill in this art.

Among the Phœnicians commerce and navigation flourished to a great extent; their excellence in manufactures was proverbial, and whatever was elegant, great, or pleasing in apparel, or in domestic vessels, was called Sidonian. There are two glass vessels in Mr. Slade's Collection which may be assigned to a glass manufactory at Sidon, whilst under the Roman dominion.

The large cinerary urns of greenish glass, in which bones and ashes are found deposited in Roman tumuli, have been supposed to be of Egyptian manufacture, as well as the Unguentaria, Lachrymatories, &c. These vases are discovered perhaps more abundantly in the South of France than elsewhere, and this may be accounted for by the fact, that Nismes was a colony of Egyptians, founded by the Emperor Augustus after he had subdued their country. The glass workers of Alexandria were famed for their skill at that time, and it is a matter of history that Augustus, after his reduction of Egypt, imposed a tribute of glass on the conquered nation, which proved a great source of profit to the Romans. The intercourse between this colony and Egypt must have been very frequent, and the glass vessels brought to the southern part of Gaul (Gallia Narbonensis) would make Nismes a mart whence the western part of Europe was supplied. In 1850, Mr. W. Chaffers exhibited, at a meeting of the Society of Antiquaries, about 200 of these glass vessels (many of beautiful form) from the Roman

cemeteries in the neighbourhood of Nismes. These vessels were all in perfect preservation, having been protected in small stone sarcophagi, securely closed, or in leaden cists soldered down.

The Romans carried the art of glass-making to a high degree of excellence. The Museo Borbonico at Naples contains upwards of 2,000 specimens, amongst which is the beautiful vase discovered at Pompei in 1839. The Barberini, or Portland vase, found in the XVIth Century, near Rome, in the tomb of Alexander Severus (222 to 235 A.D.), and now in the British Museum, is carved like a cameo, the glass being in two strata; it was considered formerly to be of calcedony, sardonyx, amethyst, and agate, but the material was proved to be glass, when it was maliciously broken by a madman a few years since. A very remarkable glass cup is engraved in the notes to Winckelman; it was discovered about 1725, and is now the property of the Trivulzi family. It is enclosed by a network of blue glass, supported at equal distances by slender glass props, not soldered subsequently to the formation of the cup, but cut out like a cameo from a solid mass. Round the top are the words, "BIBE VIVAS MULTOS ANNOS," in green letters, connected in the same way as the network. The body of the cup, being iridized, has an opalescent appearance.

The celebrated Sangréal, or Sacro Catino, preserved at Genoa, is referred to in MSS. as early as the VIIth Century. It is a deep bowl, or tureen of dark green glass, of Roman manufacture, about 12 inches in diameter, and 3 inches deep, with hexagonal border and two handles, first moulded, and then turned in the lathe; it derives its name from the word *greal* or *grayle*, a deep dish, used in the middle ages to contain meat. This *Saint Gréal* was said to be the identical dish on which the Paschal Lamb was placed at our Saviour's Last Supper, and preserved by Joseph of Arimathea. It was formerly supposed to have been cut out of a large emerald. Buonaparte transported it to Paris in 1806, where it was broken, and it was then ascertained to be glass. It has since been carefully repaired, and returned to Genoa. Among the adventures of King Arthur's Knights of the Round Table was their search in "quest of the Sancgreall," which could only be revealed "to a knight at once accomplished in earthly chivalry, and pure and guiltless of evil conversation."—*Morte Arthur.*

In the excavations made by Mr. Layard, in the ancient palace of Nimrod, he discovered a small vase of transparent green glass, probably the earliest known specimen, as none from Egypt date earlier (it is supposed) than the Vth or VIth Century B. C. It is oviform, flattened at the ends, 3½ inches high, and has been blown, and afterwards shaped by the lathe; the marks of the cutting tool are still visible. It has two small handles, and is in form like the Egyptian alabastron phial; it is engraved with the lion, and an inscription, in cuneiform characters, of the name of Sargon, King of Assyria, the founder of Khorsabad, who is believed to have reigned 709 B. C., and was contemporary with King Hezekiah. Roman glass was fashioned according to the methods still in use, viz., being blown, cast, cut, or ground in the lathe, and carved, or engraved with some sharp tool. The words of Pliny (*H.N.* XXXVI. 66) are these; "aliud flatu figuratur, aliud torno teritur, aliud argenti modo cælatur."

It will be observed that no mention is made of the *pontiglio* or *punt*. This is applied to the finished end of the vessel (generally the foot or base), by heating an iron rod and dipping it into the melted glass. A piece of fluid glass is taken up by the rod, which is then

applied to the base of the vessel to which it adheres, when the pipe by which it was blown is detached, and the neck or rim of the vessel finished. The punt is then broken off, and may be always seen in mediæval glass, and in that of modern manufacture, but is never met with in ancient glass. Glass vessels are much prized when, in addition to their elegance of form, they acquire an iridescence, caused by the exfoliation, or superficial decay of the glass, which in its operation detaches the alkali from the silex, leaving the minute indestructible plates of silica exposed to the action of the light. This appearance does not of necessity prove that the vessels are of great age, very few years being sufficient to produce this effect, if the glass is imperfectly manufactured, or has been exposed to the action of moisture, and of some salts, while underground.

HERACLIUS in his poem, *De Coloribus et Artibus Romanorum*, written, it is supposed, in the Xth Century, describes the process of gilding used by the Romans of the lower empire, coeval with the time of the early Christians. The following is Mrs. Merrifield's translation of the passage:—"I found gold leaf carefully enclosed between the double glass. When I had often knowingly looked at it, being more and more troubled about it, I obtained some phials shining with clear glass, which I anointed with the fatness of gum with a paint brush. Having done this, I began to lay gold leaf upon them, and when they were dry, I engraved birds, and men, and lions upon them, as I thought proper. Having done this, I placed over them glass made thin with fire by skilful blowing. After they had felt the heat thoroughly, the thinned glass adhered properly to the phials."

Seroux d'Agincourt describes the process in much the same manner as Heraclius (*Histoire de l'Art, &c.*); "Sur une feuille d'or appliquée au fond d'un verre à boire, on traçait des lettres, ou bien on dessinait des figures au moyen d'une pointe très fine; puis afin de mieux conserver le travail, on appliquait par-dessus une couverte de verre, de manière que, soudés au feu l'un contre l'autre, ces verres laissaient voir les figures et les inscriptions."

These descriptions exactly correspond with the specimens handed down to us.

We have evidence that in Persia glass making was brought to great perfection so early as the VIth Century, A. D. In the Bibliothéque at Paris is preserved the well-known specimen, called the cup of Chosroes, who was King of Persia, A. D. 531—579. This cup is ornamented with three rows of circular medallions, alternately white and crimson, with rosettes, the quadrilateral spaces between being green. The whole of the glass is decorated in relief, and has evidently been cast in moulds, the medallions are inserted like the parts of a painted window, but by fillets of gold. At the bottom of the bowl is a central medallion of crystal on which is sculptured in relief a figure of Chosroes.

The graves of the Franks and Saxons, who inhabited this country in the Vth and VIIth Centuries, were usually placed in large groups, forming cemeteries for particular districts. To give some idea of their extent it may be mentioned that the Rev. Bryan Faussett, who was the first to devote especial attention to these relics, and who made an extensive collection of them, between the years 1760 and 1775, opened in the county of Kent alone no less than 800 Anglo-Saxon graves; and the investigations since made in the same county, by the late Lord

Londesborough, Messrs. Rolfe, Wright, C. Roach Smith, Akerman, and others, prove that the mine is yet far from exhausted. At the feet of the skeletons in these graves are frequently found earthenware vases and glass cups. The glass cups are well formed, and sometimes ornamented with bosses, or channelled; they are usually pointed at the end, or rounded off in such a manner that they could not stand upright on a table, but must be held in the hand until emptied of their contents. These were probably the Saxon Romekins, from which our terms rummer, or tumbler, were derived, the name being retained in the XVIIth Century. Thus, in DAVENANT'S old play of *The Wits, Act* iv, *Sc.* 1, he says:—

> "Wine ever flowing in large Saxon romekins
> About my board."

The forms of these glass cups, as well as their decoration, are almost identical, whether taken from a Frankish grave in Germany, or an Anglo-Saxon grave in England; hence it may be inferred that they were made somewhere on the banks of the Rhine, being found there more abundantly than elsewhere; and we have the evidence of Bede that the art of glass-making was unknown in Britain in the VIIth Century. Abbot Benedict (says Bede) also brought over artificers from France skilled in making of glass, which until then had been unknown in Britain, wherewith he glazed the windows of the church of Weremouth, and taught the English the art of glass-making. This was in A. D. 674, and is one of the earliest notices we have of glass-making subsequent to the Roman period.

The Greeks of Constantinople possessed the art of ornamenting glass by enamel painting, and the process is described by Theophilus, in the chapter entitled "De diversis vitri coloribus." The Arabs of Bagdad and Damascus retained all these splendid manufactures, and Damascus while under their dominion produced the best specimens of the Industrial Arts, supplying all Europe with its decorative productions, especially in pottery and glass, until its decline in the XIVth Century. In inventories of the XIVth Century, the descriptions of the glass generally shows its Oriental origin; and it is probable that previous to the XVth Century no vases of glass of a decorative character were made in Western Europe. Hence they were so much prized that we most frequently find them in royal collections. In the Inventory of the Duke of Anjou, 1360, is the item:—

> "Deux Flascons de voirre ouvrés d'azur de l'ouvrage de Damas, dont les anses et le col sont de mesme."

In the Inventory of Charles V., 1379, we read the following items of Damascus glass:—

> "Trois pots de voirre rouge à la façon de Damas."
> "Ung petit voirre, ouvré par dehors à ymages à la façon de Damas."
> "Une lampe de voirre, ouvrée en façon de Damas."
> "Un très petit hanap de voirre en la façon de Damas."
> "Un baçin plat de voirre peint à façon de Damas."

Again, in the Inventory of Charles VI., 1399, is the item:—

> "Une couppe de voirre peint à la Morisque."

The glass of which these Arabic vessels are composed is brownish white, transparent, but

having numerous air bubbles, specks, and striæ, in its substance. They derive their great beauty from the enamelled decorations and gilding, frequently applied in large bright masses, having usually Arabic inscriptions, recording sometimes the name of the Sultan in whose reign they were made, or passages from the Koran, or valedictory mottoes. Their form is quite Oriental, yet some Antiquaries, of generally sound judgment, have considered them to be of early Venetian manufacture. The "Luck of Edenhall," preserved with scrupulous care in the Musgrave family, is a piece of Oriental glass of the XVth Century. It is a cylindrical cup, with expanding lip, and is 6¾ inches high, with white escalloped bands, blue scrolls, and yellow and red leaves in enamel colours. According to tradition, it was snatched by one of the family from some fairies, who were regaling themselves at the well of St. Bridget. The fairy train, on being surprised, vanished, crying aloud,—

> "If this glass do break or fall,
> Farewell the luck of Edenhall."

It is preserved in a cuir-bouillé case of the XVIth Century.

The Venetians are said to have possessed the art of glass-making as early as the IXth Century. They had certainly acquired it at the fall of Constantinople in 1204. From the end of the XIIIth Century we may learn the importance of the glass trade from the decrees issued by the Government of Venice for its regulation. In the year 1291, in consequence of the numerous fires which occurred in that city, all the glass-houses were removed to an adjacent island, called Murano. The earliest vessels of Venetian manufacture, which have been handed down, are those probably which are ornamented with enamel painting and gilding, resembling the Persian and Arabic vases of the XIIIth and XIVth Centuries; but the Venetian examples belong to the XVth Century. The characteristics of these specimens are, imbricated gold borders, studded with enamel gems, the principal subjects being painted in enamel colours.

At the end of the XIVth Century the Venetians exported their glass wares by ship-loads to the ports of Western Europe, as appears in the Inventory of the Duke of Burgundy:—

"1394. Philip Duc de Burgogne—nous voulons que vous payez pour deux singes, treze frans; pour seze voirres et une escuelle de voirre, des voirres que les galées de Venise ont avan apportez en nostre pays de Flanders (au port de l'Ecluse) quatre frans."

Nearly a century later we find them so much esteemed that they were mounted in gold. In the same Inventory we read:—

"1470. Ung pot de voirre de Venise, jaune, garny d'or, hault et bas et de vingt perles pendant autour du col, à devise de fusilz, prisié à lx liv."

It does not appear that they produced any decorative glass vessels before the XVth Century; no undoubted specimens are preserved of an earlier date. But at the time of the fall of Damascus, in 1453, they had nearly monopolized the manufacture of glass. The revolution which took place in the Arts generally in the beginning of the XVIth Century, termed the *Renaissance*, was not without its influence on the manufacture of glass, particularly at Venice. By the study of classical forms and antique models the taste of the artists was improved, giving correct outline to their forms, and a grace and elegance of contour, which is

the chief beauty of the Venetian glass of the XVIth Century. The simple vessels of colourless glass are highly appreciated for their extreme lightness and delicacy of texture, combined with an elegance of form not at any period excelled.

Engraving, or etching on glass, with the diamond point, was frequently employed by the Venetians in the XVIth Century to decorate their tazze and drinking vessels; it is mostly subservient to the more ornamental decorations, such as filling-in between the enamelled, gilt, or filigree bands, with scrolls, flowers, and small devices, on the plain intervening surfaces, the roughness of the scratches on the transparent glass causing a pleasing contrast and giving it a silvery appearance.

The tazze, and other works, were sometimes enriched by the whole or parts being moulded in a diamond pattern, the raised portions being frequently gilt, and the spaces enamelled.

The fabrication of the filigree glass, it is believed, was not discovered until the beginning of the XVIth Century. This kind of ornament is produced by inclosing in transparent glass threads of opaque white glass or enamel, twisted into an endless variety of spiral and other forms. The different designs in the several parts of the vessels produce a very rich and pleasing effect. In the Inventory of the Duke of Burgundy, 1467, we read of a green glass ewer of twisted work,—"une aigueire de voirre vert torsée;" but this did not perhaps refer to Venetian *vasi à ritorti*, unless it was really invented fifty years earlier than is generally supposed. The process by which this beautiful decoration was accomplished is now no longer a secret, at least it has been successfully imitated in recent times.

The Venetians, still progressing in their art, succeeded in making a more beautiful description of ornamental glass than any which had preceded it. The methods of manipulation are yet undiscovered, and all attempts at imitation have been hitherto unsuccessful. Instead of being enclosed in the body of the glass, the white or latticinio threads are applied to the surface of the glass, the most simple variety being that where the threads run perpendicularly and parallel. The effect is greatly improved by carrying the threads round the vessel, either in a simple spire, or if the thread is waved in its course and is of a flat or riband-formed. But the most beautiful is the kind called a reticelli. This is composed of two sheets or folds of glass, with simple latticinio threads running in a spiral direction over each fold; they are placed one upon the other, so that the threads cross each other with wonderful precision, like net work or reticella. The latticinio, or milk-white threads, form a slight ridge on the surface, consequently when the two plates of glass come together, the first points of contact are necessarily where they intersect each other, retaining the air in small bubbles in the meshes, or diamond spaces. Their forms vary according to the angle of intersection, and by another process the points where the threads cross each other are pressed together still more closely by oval stamps, which have been mistaken by some for the air-bubbles themselves, but a close inspection will show that the air is invariably forced into the meshes of the net.

The opalized glass of the Venetians, or clouded white glass, like chalcedony, was perhaps produced by the introduction of arsenic; and the opaque white and latticinio was coloured in much the same manner. *Schmeltze* is a semi-opaque glass of a rich ruby red colour, when seen

through a strong light, composed of fused lumps of coloured glass welded together into a mass; the principal colours are brown, green, and blue, of various shades and tints, in imitation of stones, tortoise-shell, &c. *Schmeltze avanturine* is similar, but has metallic fillings introduced here and there in its substance. *Millefiore* glass consists of a variety of ends of fancy coloured tubes, or canes, cut sectionally, sometimes at right angles, sometimes obliquely, forming small lozenges or tablets; they are placed side by side, and massed together by fusion in colourless glass, having the appearance of flowers and rosettes; hence the name, a *thousand flowers*. It was not until the XVIth Century that the Venetians succeeded in making glass pure enough for mirrors, or looking-glasses, or in giving to its surface the requisite polish. John Green, a glass-maker of London, gives the following directions to a glass-maker of Venice, in 1670:—"The looking-glasses are to be of very good Dimant cut; but not any foyled or silvered; That they be all very good, cleere, whit mettle, and cleere and free from bladders or great sands or any other blemishes or faults whatsoever." (SLOANE MSS.); and in another letter he finds fault with the polish:—"The plates were run or cast upon burnished sheets of copper, and polished, first with sand, next with emery, and lastly with tripoli. If an extraordinary lustre was required, then it was finished with calx of tin."—BLANCOURT.

We know little or nothing of the state of the glass manufacture in England previous to the XIIIth Century. In the XIth, XIIth, and XIIIth Centuries painted glass was used for churches, and in the XIVth Century this art was at its height, and was used occasionally in rich abbeys, castles, and mansions of the nobility, but these of course were exceptional cases, attended with great expense.

CHAUCER tells us that glass was made in his time of fern ashes, but leaves it to be understood that sand or stone was one of its constituents:—

> "But natheless some saiden that it was
> Wonder to maken of ferne ashen, glass,
> And yet is glass nought but ashen of ferne;
> But for they han yknown it so ferne (long ago)
> Therefor ceaseth hir jangling and hir wonder."
>
> *Canterbury Tales.*

It is evident that glass for domestic purposes was to be purchased throughout England in the XVth Century. In 1465, amongst the expenses of Sir John Howard, is noted, "Item, paid for a bottle of glasse bout at Yipswyche vj^{d}." In the records of Great Yarmouth, in the XIVth Century, we have the name of "Andrew le glasswright." In THOMAS CHARNOCK'S *Breviary of Philosophy*, 1557, we read:—

> "As for glass makers they be scant in this land,
> Yet one there is, as I do understand;
> And in Sussex is now his habitation,
> At Chiddingfield he works of his occupation."

It has been said that window glass was first made in England, at the Crutched Friars, London, in 1557; but a contract is quoted by HORACE WALPOLE, in *Anecdotes of Painting*, which shows that this article was made in England upwards of a century earlier. This curious document is dated 1439, and is between the Countess of Warwick and John Prudde of

Westminster, Glazier, whom she employed, with other tradesmen, to erect and embellish a magnificent tomb for her husband, in the Beauchamp Chapel, Warwick. John Prudde is bound to use "no glass of England, but glass from beyond seas," which not only proves that glass was made here, but that it was inferior to that which could be obtained from abroad.

In 1567, Jean Quarre, or Carre, of Antwerp, and others, requested permission of Queen Elizabeth to establish a manufactory of table glass, such as was used in France, which request was granted. The workmen were brought from Lorraine, and the manufactory was in Crutched Friars (*Calendar of State Papers, Domestic Series*). Of this glass-house in Crutched Friars, STOW says, "The Friars' Hall was converted into a glass-house for making drinking vessels, which, with forty thousand billets of wood, were destroyed by fire in 1575." PENNANT continues, "The manufacture was set up in 1557, and was the first of the kind known in England. I may add here that the finest flint glass was first made at the Savoy; and the first plates for looking-glasses, and coach windows in 1673 at Lambeth, under the patronage of George Villiers, Duke of Buckingham." The Duke had induced some Venetian workmen to assist in making ornamental drinking vessels, but it does not appear that these decorative objects ever arrived at any perfection, or at least they were never encouraged.

In 1635 a patent was granted to Sir Robert Mansell for glass-making, but this does not appear to have been successful in producing anything beyond ordinary domestic vessels, in fact we may infer that the contrary was the fact, for he also obtained a monopoly for importing the fine Venetian drinking glasses. None of these glass-houses were remunerative, and were never rebuilt.

In old English plays frequent allusions are made to the use of glass. Falstaff says to the Hostess of the Boar's Head,—"Glasses, Glasses is the only drinking," when she tells him that she shall be obliged to pawn her plate.—2 *King Henry IV., Act* ii, *Sc.* 2. In BRATHWAITE'S *English Gentleman*, we find this passage,—"He drinks to his Venus in a Venice glass, and, to moralize her sex, throws it over his head and breaks it." Again, in *Vittoria Corombona*, "He carries his face in his ruff, as I have seen a serving man carry glasses in a cypress hat band, monstrous steady, for fear of breaking."

Letters from John Green (before mentioned), living at the sign of "the King's Armes in the Poultry, London," addressed to Signor Alessio Morelli, a glass-maker of Venice, show that in 1660 a considerable trade was still carried on in Venetian glass, and also that the art of making glass was improving in England; in fact, that the looking-glasses made here by the Duke of Buckingham at Lambeth, assisted by Venetian workmen, were in many respects superior to those of foreign manufacture, although they could not be produced at so cheap a rate. Amongst these papers is a contract between John Green and another glass-maker for green glass bottles, made at "a glasse house neere unto Rosmary Lane."

English drinking vessels made of flint glass, much in the same way as the modern, may be found as early as the reign of Charles I. They are more brilliant in appearance, but much thicker and more brittle than the old Venetian glasses. From the middle of the XVIth up to the beginning of the XVIIIth Century, the Germans, unable to compete with the Venetians in the numerous processes by which their glass was decorated, produced vessels of a totally different

character, altogether devoid of beauty of form, being perfectly cylindrical vases. They are from 6 inches to as much as 20 inches in height. The redeeming point about them was the profusion of rich enamel colours with which they were covered; these were quaint and original, but did not possess any artistic merit.

The designs most frequent are the great imperial double-headed eagle, with the Crucifixion on its breast, and the arms of the States on its wings; armorial bearings, figure subjects, and sometimes very long inscriptions relating to contemporary events, names, &c., and they generally have the date of manufacture. These cylindrical vessels were called **Wiederkoms,** which means literally, COME AGAIN, and from their capacity they were fully entitled to the appellation, for they would bear repeated visits before they were emptied. A few German artists, in the middle of the XVIIth Century, decorated some of the smaller glass vessels with mono-chromatic paintings, in sepia or indian ink, of vitreous colours *en grisaille;* the lights, &c., being scratched in with a point; they usually represent battles, processions, &c., completely round the circumference; to some the name of the artist is affixed. This style of painting lasted but a very short time, the dates on them being from 1660 to 1680.

The ruby glass has by some been considered of Venetian manufacture, and although the Venetians had produced in the body of some of the Schmeltze vases a colour very near to ruby red, when seen by transmitted light, as well as a beautiful light ruby used on some stems and other parts of their drinking vessels, yet the colour is not identical with that which is called ruby, and which is now ascribed to the German glass-makers. The glass is heavier and more compact than the Venetian. In the latter half of the XVIIth Century the Germans greatly improved the quality of their glass, and brought the process of colouration to great perfection, especially whilst the glass-houses at Potsdam were under the direction of Kunckel, Chemist to the Elector of Saxony, appointed in 1679. Early in the XVIIth Century the Bohemians had become noted for their glass vessels, which, although not so graceful as the Venetian, were yet well formed, of compact material, and good colour. They attained distinction more especially by etching subjects and portraits upon the glass, with a diamond point. Towards the end of this century they produced glass of a purer quality, by introducing flint and lead, rivalling the crystal in beauty. These vessels were cut and engraved with designs by the lathe, and the density of the material rendered them susceptible of a brilliant polish.

Glass of every age and nation has the same general chemical composition. Its base is silica and may be quartz, sand or flint. The silica mixed with a salt of one of the alkalies, potash, or soda, is subjected first to a moderate heat, by which it is partially fused, and assumes a form called "frit." This is afterwards exposed in a pot, or crucible, for many hours to an intense heat, by which a perfect fusion and union of the materials is effected. It is then fit to be poured out as plate, or table glass, or is taken up by a tube and blown into vessels of any form. The value of glass depends entirely upon the proportion and quality of the materials used. If too large a proportion of alkali is employed the glass is soon perfected, and is melted at a comparatively low heat, but such glass is easily decomposed, being either completely soluble in water, or the alkali is dissolved by that fluid, and much of the silica is left in a finely divided state. Even if a very large portion of silica is used, this action of water is not prevented entirely; its effect is slow, but ultimately the disintegration of the glass would result. Such a composition could never have come down to us from early times as

glass, and it is only by the perhaps accidental admixture of either lime, magnesia, alumina, baryta, or strontia, that glass, of Egyptian or even Roman manufacture, could have preserved its transparency or form, under the influence of moisture and the atmosphere.

These earths, when combined with the silicates of potash, or soda, render the compound proof against the action of water, of the air, and even of strong acids. The proportion of earthy bases, required to produce this beneficial effect, is so small that it has been generally supplied by accident, and is mostly obtained from the impurities of the materials used, or from the pots in which the fusion has been effected. The following is the composition of some varieties of glass:—

	Alkali.	Silica.	Lime.	Alumina.	Oxide of Iron, &c.	Oxide of Lead.
Green Bottle Glass	11	71.5	10	3	4·5	—
Windsor ditto	15	70	13	2	—	—
French Mirror	17	76	6	—	—	—
Venetian ditto	16	69	13·7	1	0·3	—
Bohemian Glass	15	76	8	1	—	—
English Crystal Glass	9·5	60	—	—	1·5	29
Ditto ditto	14	52	—	—	—	34
Ditto Flint ditto	11	46	—	—	—	43

The various colours of glass are produced by oxides of the metals melted with the body of glass, or fused on its surface. Iron produces the colour in green bottle-glass. Blood-red is produced by copper; carmine-red by gold; violet-red by manganese; blue by cobalt, or sometimes by copper; green by iron, copper, or chromium; yellow by antimony, iron, or silver; greenish-yellow by uranium; and several other metallic oxides are used for particular colours, or the above in various proportions. Opacity in glass is produced by oxides of arsenic, tin, &c., or by bone-ash. Oxide of lead is used to give density and lustre, as in crystal or flint-glass.

ANCIENT AND MEDIÆVAL GLASS.

Specimens from the Collection of FELIX SLADE, *Esq.*

A GREAT object of attraction, even where so much was of the highest interest, in the Exhibition, was the Case of Selected Specimens, forming only a part of Mr. Slade's unrivalled Collection of Ancient and Mediæval Glass. It is impossible for mere word-painting to do justice to the articles, all of which were of high merit, many of them rare, some unique, and all evincing the taste and judgment of their possessor. The delicacy of the material, elegance of form, brilliancy of colour, and exquisite manipulations, cannot be pourtrayed in language; the following descriptions are therefore only intended for identifying the various specimens, of which all the illustrations, with one exception, are from the faithful pencil of Mr. John Franklin, whose nine examples on the Chromo-Lithographic Sheet have been ably rendered by Messrs. Kells, Brothers. For this plate the Compilers are indebted to the liberality of Mr. Slade.

ANCIENT EGYPTIAN, GREEK, AND ROMAN GLASS.

A PHIAL, or ALABASTRON, of cylindrical form, with two small perforated handles projecting from the sides, and a flat broad rim, of deep blue semi-transparent glass, ornamented with a yellow spiral band, which, as it approaches the lower part of the bottle, assumes a zig-zag form; three bands of green enamel are introduced between, finishing with a line of each colour; the rim is bordered with green glass. Egyptian; 8¼ inches long.

An elegant CYLINDRICAL VASE, for the toilet, in the form of a column, with lotus-shaped capital; it contains the colour called stybium, used by the Egyptian ladies to paint their eyebrows and eyelids. The vessel is of opaque light-blue glass, with delicate white and yellow wavy and spiral lines of the same colours towards the top. The mouth expands like the calyx of a flower, the escallops being edged with white, and a yellow stem down their centres. It contains also the glass *stylus*, by which the colour was applied. Egyptian; 3½ inches long.—*From the Collection of* SAMUEL ROGERS.

An ALABASTRON PHIAL, oviform, with small perforated handles at the side, and flat orifice, bordered with yellow, light-blue and yellow spiral bands at top and bottom, between which is one large chevron ornament on *lapis-lazuli* ground. Græco-Egyptian; 4 inches long.

An ALABASTRON, of opaque milk-white glass, elongated body, broad lip, and two small handles, ornamented with numerous chevron bands and spiral lines of violet; 4 inches high.

A SMALL AMPHORA, of elegant form, with long neck, and pointed base, on which is a small boss or button; diminutive projections at the sides for handles; of dark-blue glass, with spiral yellow and white bands round the neck, continued in wavy lines round the body of the vase; the surface is eroded; 3½ inches long.

An AMPHORA, of elegant oval form, the body of violet glass, with opaque milk-white chevron ornaments, the lip, neck, handles, and pointed base being of the same opal-coloured glass, partly iridescent; 5 inches long.

A CRUCHE, of the Œnochoe form, with compressed lip and high handle, of deep blue glass; the body of the vase is nearly covered with perpendicular bands of blue, white, and yellow enamel, disposed in a sort of palmette or sheaf ornament; a raised spiral fillet runs round the neck as well as on the margin of the lip and foot; the colours are beautifully preserved, and highly polished; 5½ inches long.

An AMPHORA, with two large handles, elongated oval body, pointed base, bossed, of transparent blue glass, with opaque white spiral bands round the neck and base, between which are perpendicular wavy ornaments; one side of this vase is polished, the other is iridescent; 6 inches long.

An ŒNOCHOE, or Ewer, with compressed trefoil lip, of dark-blue glass; the body ornamented with perpendicular bands of yellow and light blue palmette pattern; a raised spiral cord round the neck, lip, and foot. The surface is covered with iridescence; 6 inches long.

A PAIR of ARMILLÆ, of transparent deep blue glass, quite plain; the ends, which do not quite meet, terminate in pressed gold mounts of the fore part of a lion, and a fir-cone; a gold ring or slide passed round each armlet to protect it from falling, and to secure it to the arm. These beautiful bracelets were discovered in a tomb at Rome, and were formerly in the *Collection of* SAMUEL ROGERS.

A PAIR of EARRINGS, of turquoise-blue glass, hoop-shaped; round the outer edge is a raised border of white and violet threads; the ends do not meet, but have holes for gold wires to fasten them to the ear; 1 inch in diameter.—*From the* ROGERS' *Collection.*

A NECKLACE, composed of small ribbed glass beads, between which are placed alternately gold-pressed leaf ornaments of filigree anemones, with pendant fir cones, and small masks. In the centre is a small female bust of gold suspended by a pierced rosette, the hair is turned back on the top of the head, and she wears triangular earrings, and a twisted necklace, from which hangs a crescent-shaped *bulla.—From the* ROGERS' *Collection.*

A ROMAN PRÆFERICULUM, or Jug, of elegant form, in greenish glass, resting on a foot, narrow neck encircled by a blue spiral cord, large trefoil lip, and fluted handle; 10½ inches high.—See *Illustration.*

A NECKLACE, of plain glass beads of various colours and forms, some square, with gold-ribbed beads between; towards the centre are fine gold pendants containing fragments of glass, probably intended to imitate gems. The surface being decayed, a beautiful iridescence is produced; 14 inches long. Found in the Necropolis at Tharros, in Sardinia.—*From the* BARBETTI *Collection.*

A NECKLACE, of variegated glass beads, all inlaid with enamel of different colours, in pellets and circles, most minutely and exquisitely wrought; two square beads at the extremities, and three pendant grotesque Silenus heads of blue glass, with a white and yellow enamel; 12 inches long. Found in the Necropolis of Tharros.—*From the* BARBETTI *Collection.*

ROMAN COLOURED GLASS.

A HAIR-PIN, ACUS CRINALIS, of glass, ornamented with a spiral band of three yellow threads. At the top is a button; the pointed end is broken; 5¾ inches long.

A CYLINDRICAL HOLLOW VESSEL, open at one end and pointed at the other, of brilliant emerald green glass; the ornamentation is of the most exquisite character, and proves the excellence achieved by the Romans in the Art of Glass-making. This specimen, unlike the Greek vases before described, where a coloured enamel is inserted on the surface, has the colours amalgamated in its substance, penetrating from the outer to the inner surface. The pattern may be described as a series of zig-zag lines running irregularly from end to end of the vessel, and which are formed of dark blue lines, on which are slender white threads; between these on the emerald ground are bands of powdered gold, more intense towards the blue and white streaks, and shaded off towards the centre by reducing the number of particles, of a most pleasing effect, and exhibiting an instance of skilful manipulation; 7 inches long.

An OBLONG PLAQUE, of opaque blue glass, whereon is a Bacchante, in an elegant attitude, holding in her right a wine-cup, and in her left the Thyrsus; 2⅜ inches by 2½ inches. *From the* FOULD *Collection.*

A FRAGMENT of a FRIEZE, with an ox-scull ornament, which is similar to the enrichment seen on Roman-Doric temples, where it is accompanied by sacrificial implements. —*Drawn by Mr. Charles Baily.* See *Illustration.*

A PORTION of a FRIEZE, of blue glass, bearing in relief a winged griffin; 1¾ inch square.

A FRAGMENT of a PLAQUE, of four strata, the substratum of purple glass, with opaque white, yellow, and blue enamel, representing a bird, and a group of fruit, cut in the same manner as a stone cameo, and similar to the Portland Vase; a portion of the white border at bottom; 5½ inches by 2 inches.—*From* M. THIBAUT'S *Collection.*

MOSAIC GLASS.

A CIRCULAR MEDALLION, with centre rosette ornament inclosed by a tressure of six curves and leaves, bordered with a yellow scroll edge band, the colours of the threads employed in this minute specimen are dark and light blue, grey, yellow, red, and black; 1¾ inch diameter.—*From the* FOULD *Collection.*

A CIRCULAR MEDALLION, in which is a parrot on *lapis lazuli* coloured ground, the design being cut from the surface, and filled in with red, yellow, and green enamel; two small gold fillets are introduced on the wings of the bird, laid on a substratum of opaque white glass; mounted in gold as a ring.—*From the* HERTZ *Collection.*

An OVAL MOSAIC, on *lapis lazuli* coloured glass, vine-leaf pattern, the stalk and outline of minute gold fillets filled in between with green enamel; mounted in gold as a ring.

An OVAL MOSAIC, of *lapis lazuli* coloured glass, inlaid with a plain fillet of gold, in form of a bird, standing on the stalk of a flower.

A SQUARE TABLET, of Mosaic glass, representing a face with ringlets, and a necklace, on turquoise enamel, red border, backed as usual with opaque white.

Antique Roman Pressed or Moulded Glass.

An Ampulla, oviform body, of opaque light blue glass, moulded in relief, with an amphora and other vases, separated by six columns surmounted by arcades, each having a conical object, perhaps the cap seen on the coins of Brutus; beneath are festoons and bunches of grapes. Brought from the Greek Archipelago by M. Péretié; 3¼ inches high.

An Urnula, or deep round basin, with wide mouth, of light blue glass, surrounded by five bands of raised ornaments:—1. An upright ivy-leaf moulding; 2. Dolphins and other fish, and anchors; 3. A running stalk of ivy-leaves; 4. A gadroon border; 5. A sort of egg-and-tongue enrichment; under the foot is a series of concentric circles; 3⅜ inches high, 3¼ inches diameter.

A Poculum, of sapphire glass, of cylindrical form, the lower edge rounded off, resting on a ring of glass. The handles are of opaque white of zig-zag shape, with round flattened tops projecting outwards from the edge of the cup, and pinched together into form.

Roman Blown Glass.

An Ampulla, globular body, tapering neck and recurved lip, of transparent amber glass, splashed with opaque white, the handle beautifully manipulated into three bold raised ribs, resting like claws on the body of the bottle, and reaching to the lip. This important piece is quite perfect; 9½ inches high. —See *Illustration.*

An Amphora, in blue glass, of elegant form, elongated oval body, standing on a foot, with two fluted handles, the mouth edged with opaque white enamel, slightly eroded, but in perfect preservation. From the Archipelago; 3 inches high.

An Unguentarium, of greenish-white glass, small globular body, and very long neck, partly covered with a white oxydated patina; 5¾ inches high.

An UNGUENTARIUM, of elongated tubular form, pressed in at the neck. The great excellence of this piece consists in the splendid irisation, giving it a rich metallic lustre; and on that part where the patina is removed displaying the colours of the iris. Found in Sardinia; 5½ inches high.

A LARGE DEEP BOWL, in form of an inverted cone, slightly rounded at its apex, of opaque blue glass, in imitation of *lapis lazuli*, a deep linear moulding inside the mouth, exhibiting the lathe marks on both the sides; 3½ inches high, 6⅛ inches diameter.

A BOWL, of violet-coloured glass, light and dark veined, in imitation of onyx, ornamented with raised vertical ribs; a very fine and perfect specimen; 2¼ inches high, 6 inches diameter.—*From the Collection of* M. ROLLIN.

An URNULA CINERARIA, of amber coloured glass, of elegant form, with delicate vertical ribs, hemispherical, with slightly recurved lip, of light fabric and perfect preservation, owing to its having been deposited in the ground inside two Samian cups, one placed in an inverted position over the other. Found at Cologne.

GEMELLA LACRYMATORIA, or twin tubular bottles, having two apertures, of green glass, with a spiral thread round, binding them together. On each side is a handle of blue enamel; 4½ inches high.—*From the* FOULD *Collection.*

A LACHRYMATORY, formed like a tear-drop, of violet glass. It derives its name from its shape, not from its containing the tears of mourners at a funeral; and in reality this species of vessel was used to hold ointments or perfumes; 14½ inches long.

A POCULUM, of *lapis lazuli* glass, standing on a foot, of elegant form, the inside covered with a silvery film of iridescence; the exterior has unfortunately been scraped to show the colour of the glass. Found at Cologne; 1⅜ high, 2⅞ inches diameter.

NINE SPECIMENS OF ANCIENT GLASS ON ONE SHEET.

1. A pear-shaped BEAD, of blue glass, with wavy bands of yellow and white enamel.

2. A CRUCHE, or Œnochoe, *Wine-pourer*, of globular form, with compressed trefoil lip, pointed base, of opaque white glass, the surface covered with iridescence; round the centre is a double band of black zig-zags and lines, continued round the neck and lip. This jug, or ewer, which sometimes had a flat foot, was used at the *symposia*, or drinking parties of the ancients, to supply the cups of the guests with the mixture of wine and water, the usual drink of the Greeks at such feasts, the jugs being first filled from a large vessel called a *crater*.

3. A small BOTTLE, of globular form, with short neck; the body is of a sea-green colour, with three wide bands of dark blue, green, and gold, edged with white, looped together at the neck. This is a very rare and beautiful specimen. Found in the environs of Naples.

SPECIMENS OF ANCIENT GLASS.
IN THE COLLECTION OF
FELIX SLADE, ESQ.

Hall, Bros. Lithr. Castle Street, Leicester Square, W.C.

4. A small AMPHORA, of globular form, pointed base, of dark green glass, with yellow and turquoise chevrons round the middle edged with yellow. This example differs from the usual type, which is tall and narrow.

5. A portion of a ribbed CUP, or bowl, in imitation of onyx, veined with yellow, red, white, and blue, the body of a fine brown Sard colour. The vessel of which this is a fragment must have been of considerable diameter.

6. A square FRAGMENT of MOSAIC Glass, with festooned ornaments of red and green, edged with yellow on a dark ground.

7. A square TABLET of MOSAIC Glass, having in the centre a rosette with points, radiating to the four corners of various coloured threads on a dark ground.

8. A FRAGMENT of MOSAIC Glass, with tulips on a dark ground.

9. Another FRAGMENT of MOSAIC Glass, in which the ornament is an imitation of the well-known honeysuckle pattern, so frequently introduced in Grecian architecture. In all these mosaics the colours are continued throughout the entire thickness.

ORIENTAL GLASS.

An ARABIC BOTTLE, spherical body, with a long neck, of a yellowish-brown colour, and full of air-bubbles. It is decorated with three bands of coloured enamels of flowers and arabesque animals. The surface between is covered with pencilled arabesques of birds, apparently cranes, intermixed with foliage and small enamelled flowers. On the lowest band are cartouches of inscriptions; XIVth Century. Perfect, and very rare; 11 inches high.

An ARABIC LAMP, of globular form, with wide-spreading aperture at top. Round the body are six loops for suspension, and a rim at bottom, on which it can stand. On the upper part are inscriptions in blue, red, and white enamel, and medallions, with representations of cups, or vases. On the lower portion the characters are left unpainted, the ground being filled in with enamel; XVth Century. From Cairo; 14 inches high, 10 inches in diameter.

A square PERSIAN BOTTLE, of dark blue, enamelled in opaque colours with birds, roses, tulips, and other flowers on gold stems; also daisies and pink corded borders; 5¼ inches high.

A cylindrical PERSIAN BOTTLE, with silver stopper; the body painted in roses, lilies of the valley, blue bells, and other flowers; also a bird, with varied plumage; 5 inches high.

VENETIAN GLASS.

A cylindrical CUP, of rich sapphire. The middle part is covered with gold imbrications, edged with white, also ornamented with red, green, and blue spots, and gemmed borders edged with green, and white pearls; 4½ inches high.—*From the* DE BRUGE *Collection,* 1272.

A lofty STANDING CUP and COVER. The lower part of the body is ornamented with oblique elevated ribs gilt, and round the top is a band of six gilt imbrications with pearl borders, and blue enamelled spots. The junction with the stem is a denticulated rim of red, blue, and gold; on the stem are straight gilt ribs; and round the foot is a border of opaque white rings strung by a red cord. The cover, also obliquely ribbed and gilt, is surmounted by a flattened knob, on which has been painted a shield of arms. Probably of the latter half of the XVth Century; 16½ inches high.

A deep BOWL, ornamented with gold imbrications, edged with pearls and imitation gems. The stem is enriched with white enamel leaves and opaque red bands; 6½ inches high, 10 inches diameter.

A small BOWL, of rich sapphire, ornamented on the outside with gold imbrications, jewelled and edged with pearls; also a variety of gemmed borders. It stands on a plain rim. On the bottom of the inside are the letters Y. H. S. in gold, with a gold border; 2¼ inches high, 3½ inches diameter.

A SALIÉRE, of rich sapphire, with pearl-edged imbrications in gold, and gemmed borders. It stands on a denticulated rim; 2¼ inches high, 3½ inches diameter.—*From the* DE BRUGE *Collection*, 1273.

A cylindrical CUP, of sapphire, standing on a fluted and gilt stem with broad foot. The body is ornamented with jewelled gilt bands at top and bottom, between which is represented, in blue and green enamel heightened with gold, a procession of female figures, accompanying Venus and Cupid in a car drawn by two swans, another car is in form of a fish. The principal figure is a cavalier armed in the manner of the latter half of the XVth Century; he advances to grasp the hand of a centaur, on whose back a child is riding. The trees are treated in the stiff conventional style of the time; 6½ inches high.—*From the* DE BRUGE *Collection*, 1269; SOLTYKOFF *Collection*, 809.

A PLATEAU, with three double belts of raised white enamel, *semée d'or*, between. The intervening spaces are etched with elegant arabesques, chimeras, masks, cross-keys, and birds, holding festoons of flowers; 10½ inches diameter.

A BOUQUETIÈRE, in form of a chimera, with openings at the top and in the breast, edged with blue glass, blue wings, crest, and eyes. The body is covered with convex bulbs, and stands on a foot; 8 inches high.—*From the* DE BRUGE *Collection.*

A FLACON, or Bottle, of flat oval form, with long neck, perpendicular stripes of opaque white enamel run through the whole length, and between these, about half-way up, are raised scrolls and leaf ornaments of brilliant coloured enamels. The foot, rim, and stopper are of engraved silver; 10¾ inches high.—*From the* BERNAL *Collection.*

A cylindrical BEAKER, ribbed, with expanded lip. The surface is covered with broad *latticinio* stripes passing round spirally. It rests on a corded and gilt rim; 7½ inches high.

A Venetian Glass EWER, oviform, with trefoil lip, and high handle, serrated edge, terminating in a satyr's head; height, 12 inches.—See *Illustration.*

A COSTRIL, or Pilgrim's Bottle, oviform, with flat sides, and loops round the edge for suspension, standing on a foot, with long neck, and ornamented by vertical lines of spiral *latticinio;* 10¼ inches high.—*From the Collection of* M. PRÉAUX.

A cylindrical BOTTLE, and COVER, of minute reticulated threads, in the meshes of which are small bubbles of air. A very fine specimen; 6½ inches high.—*From the* DE BRUGE *Collection.*

A cylindrical BOTTLE, fluted, with opaque white threads, *à reticelli,* of separate *paraisons,* the spaces containing air-bubbles; 9¼ inches high.

A small spherical BOWL, and COVER, of reticulated *latticinio,* with air compressed in a diamond-shape between the intersections. It has formed the upper part of a goblet. Height, 5¼ inches, diameter, 4½ inches.

A CUP, ornamented with plain *latticinio* lines and twisted filigree, crossing each other; 4⅝ inches high.

An ECUELLE, COVER, and STAND, with two handles at the sides, the cover surmounted by a flower of opaque white and blue enamel. The *latticinio* threads on each *paraison* cross each other with great precision, and with the inclosed air-bubbles produce a beautiful sparkling surface. This specimen may be pronounced the *chef d'œuvre* of an Art which is now extinct; 6¼ inches high, 7¾ inches diameter.—*From the* DE BRUGE *Collection.*

A TAZZA, of *latticinio à reticelli;* the lines cross each other spirally, wide apart, *on a single sheet of glass;* 3½ inches high, 6¼ inches diameter.

A GOBLET, of reticulated *latticinio,* inclosing bubbles of air. Between the stem and bowl is a plain bulb, inclosing a gold coin of Francesco Molino, Doge of Venice, A.D. 1647; height, 7¼ inches.

A EWER, formed of a globular body, with long neck, of old ruby glass, in silver-gilt mountings, which transform it into an elegant Hebe Ewer. The foot, lip, and high handle are chased in scrolls; 14 inches high.—*From the Collection of* G. S. NICHOLSON.

A GOBLET, of frosted or crackled glass, encircled by two bands of *latticinio*, on which are gilt bosses, on baluster stem; 7½ inches high.—See *Illustration.*

A BOTTLE of old ruby glass, oviform, with flattened sides and long neck; it has raised vertical ribs, silver-gilt foot, and a silver stopper, surmounted by a triple-helmeted head; 9¾ inches high.—*Formerly in the possession of* LADY BLESSINGTON.

Hexagonal BOTTLE, of dark blue glass, with painted enamel figures of the SALVATOR MUNDI, St. Peter, and St. John. On the alternate sides are flowers; it has a silver stopper; 5 inches high.

A SEAU, of green glass, with a loose-twisted handle of colourless glass, fastened at the margin by loops, and moving over the mouth of the vessel; round the bowl are two serrated bands, on which are two pear-shaped medallions of gilt lions' heads, and small bosses between. The inside is coated with yellow enamel. A very uncommon and rare specimen; 5 inches high, 7¾ inches diameter.

A smaller SEAU, of green glass, with bosses of yellow, red, and blue, on the lower part. A border at the top of gold, and opaque white dots, and two plain raised cords between. It has serrated rims at top and bottom; 2¾ inches high, 4 inches diameter.

A covered HANAP, of plain glass, spherical, with denticulated ribs at the bottom of the cup, on a fluted baluster stem and foot. The cover is surmounted by a winged and crested serpent with elaborately twisted tail. Within the vase is a hollow ball of crackled glass containing a pebble, which rattles when the vessel is moved; 13½ inches high.—*From the* DE BRUGE *Collection.*

A HANAP, the bowl engraved with eagles, bees, and flowers, standing on a long fluted stem, of which the handles take a peculiar triangular form.

A HANAP, the stem formed of a twisted cane, inclosing red and yellow threads, heart-shaped, having in the centre four jessamine flowers of opaque white enamel, green leaves and stem. Above and below is a ribbed boss; 11¼ inches high.—*From the* BERNAL *Collection.*

A HANAP, plain bowl, stem of white enamel striated with blue, yellow, and red, round which is a hoop of *latticinio* threads, with escalloped edge. In the centre is a poly-petalous flower; 13 inches high.

A HANAP, the stem with a hoop of white, yellow, and red-twisted threads, which are arranged in the centre to form a cross. At the top of the hoop are blue serpents' heads and crests; 10 inches high.

A HANAP, of brownish *enfumé* glass. This cup, when inverted, takes the form of a lady in the costume of the beginning of the XVIIth Century; her capacious petticoat forms the ribbed cup, and has a diamond pattern in the centre, the stem is her slim waist, the usual ring ornaments represent her arms *a-kimbo*. The bulb forming the head has on the point a moulded and gilt medallion, on which the workman has stamped the face of a lion, instead of "the human face divine." Round the neck is a high crinkled frill, and on the head a broad flat cap, which forms the foot of the cup; 7½ inches high.

A HANAP, with involuted stem and centre winged, having above serpents' heads and crests, all of blue glass; 10 inches high.

A VENETIAN Glass tall STANDING-CUP and COVER, ornamented on the cover and bottom of the cup with raised gadroons; the stem is in form of a serpent of twisted glass inclosing coloured threads; the Cover is surmounted by a double-headed serpent in form of the letter S; 18½ inches high.—*From the* BERNAL *Collection.* See *Illustration.*

A WINE-GLASS, ribbed, and taking an angular form towards the expanded rim, with blue glass handles at the sides, on twisted baluster stem; 6¼ inches high.

A tall WINE-GLASS, with globular bowl, and broad flat lip, ornamented with perpendicular opaque white stripes. It stands on a very long slender stem and foot; 7¼ inches high.

A WINE-GLASS, of plain opaque White glass, double-bossed stem and foot; 6¼ inches high.

A DRINKING-GLASS, *Mille-Fiori;* canes of glass of various and brilliant colours are cut at different angles, and inserted irregularly over the surface. It is funnel-shaped, on a stem with a large boss; 7¼ inches high.

A WINE-GLASS, with plain bowl, twisted stem of colourless glass, and a projecting tulip of opaque blue and white enamel, with three green leaves; 6⅜ inches high.—*From the* BERNAL *Collection.*

A CITRON, of yellow glass, with two leaves and blossoms attached; 6 inches long.

A POD, of green glass, with a blossom having white and yellow petals; 7 inches long.

A BOUQUETIÈRE, or Flower Vase, oviform, standing on a foot. Three small handles reach from the body of the base over the lip; between each handle is a perpendicular tube with blue rims for flowers. A blue crinkled rim runs round the neck; 9½ inches high.—*From the* BERNAL *Collection.*

A PAIR of VASES, pear-shaped, of rich blue Murano glass, ribbed and flat-sided, with gilt metal feet and handles, of the XVIth Century; 5⅜ inches high.

A TAZZA, Venetian, with raised and radiating gilt ribs, and imbricated gold and gemmed border. In the centre is an enamel painting of the Lion of St. Mark; 2¾ inches high, 10½ inches diameter.

A TAZZA, of red glass, veined with opalized colours of green, blue, and brown, of various shades, with *semée d'aventurino* applied as usual to its surface while in a state of fusion, standing on a deep rim; 9½ inches diameter.

A TAZZA, of opal glass, ribbed, with angular edge, standing on a low foot.

A TAZZA, of frosted glass, standing on a long-twisted stem and foot. In the centre is a small hemispherical cup of white glass; 8 inches high, 6½ inches diameter.—*From the* DE BRUGE *Collection.*

A TAZZA, of opal glass, ribbed, edged with red enamel, and standing on a low foot; 7 inches diameter.

A TAZZA, ornamented on the underside with three belts of violet, purple, and blue glass, between which is a border *semée d'or* of ovals gemmed with white, blue, and red enamel; towards the centre are short raised ribs gilt at the extremities, and in the centre a gilt and pearl boss; 10¾ inches diameter.

A TAZZA, in the centre of which is painted in enamel a shield of arms, in a lozenge, viz., Quarterly, 1 and 4, vert a lion rampant or; 2 and 3, gules three fleurs-de-lys or, impaling a coat of arms, azure three chevronels or. This is surrounded by a border of oval medallions of flowers and gold; the margin of the lip is *semée d'or.* The stem, with a pear-shaped bulb, is enriched with lions' heads *semée d'or* between, and around the lower part of the foot; 6⅛ inches high, 6⅛ inches diameter.—*From the* BERNAL *Collection.*

A TAZZA, with ribbed base; in the centre is a white unicorn, around which are coloured scrolls, also gold and gemmed borders; 10 inches diameter.

A TAZZA, the centre painted with the arms of Pope Leo X., John de Medicis, who assumed the tiara A.D. 1513; around are borders of imbricated gold gemmed; 2¼ inches high, 8½ inches diameter.

A TAZZA, in the centre of which is a shield of arms, azure a cross between four starlings or, surrounded by imbricated gold and gemmed borders; 2 inches high, 9½ inches diameter.

A TAZZA, with raised gadroons at bottom. The centre is painted with a shield of arms, Quarterly, 1 and 4, gules a cross argent; 2 and 3, gules bendy or, within a wreath.

A TAZZA, of large diamond moulded pattern; the raised parts have been gilt, and in the spaces are enamel flowers in colours, and around the top an imbricated gold border gemmed. The margins of the bowl and foot are edged with blue; 3 inches high, 10½ inches diameter.

A TAZZA, with gold imbricated and jewelled border, and raised band of blue glass. In the centre is painted a shield of arms, viz., azure three cinquefoils pierced or, on a chief or, three cinquefoils pierced azure, surmounted by a Doge's cap; 9¼ inches diameter.—*From the* DE BRUGE *and* SOLTYKOFF *Collections.* See *Illustration.*

A TAZZA, of diamond moulded pattern, with gemmed and gilt border round the edge. In the centre is an enamel of the Archangel Michael subduing Satan. End of XVth Century; 9½ inches diameter.

A TAZZA, of colourless glass, the stem ornamented with raised and gilt lions' heads. Three brackets, with gilt knobs, set with turquoises, support the plateau; 6¼ inches high, 6¼ inches diameter.—*From the* DE BRUGE *and* SOLTYKOFF *Collections.*

A TAZZA, of light amber glass, with crinkled or wavy edge, on long-twisted bulb stem; 5½ inches high, 5½ inches diameter.

A TAZZA, painted with light green leaves, yellow birds, and flowers, straight formal design of Persian character; 3⅜ inches high, 8 inches diameter.

A EWER and COVER of SCHMELTZE; the predominating veins are brown and yellow shaded with violet, green, and blue, with a green shaded handle and spout; 11¼ inches high.

A TANKARD and COVER, of SCHMELTZE AVENTURINE, of deep ruby red glass, the surface blended with opalized veins shaded with green and blue. Spots of fine metal are spread over the surface, in imitation of the mineral called *aventurine.* The manufacture of this species was long a secret, but it is known that its peculiar brilliancy was due to copper filings (*Fairholt*); 5¼ inches high.

A CUP and SAUCER; the former is bell-shaped, the latter has a broad flat rim and depressed centre to receive the cup. They are of opaque White Venetian glass, painted in imitation of Persian, with roses and blue bells; within the cup is a blue border; 3¾ inches high.

A GOBLET, of sapphire, ornamented with gilt leaves and white enamel flowers, with gold-twisted pattern, and pearl borders. The lower part has a bossed rim; the stem and foot are ribbed and gilt; 6¼ inches high.

A large GOBLET, hemispherical, of frosted glass, with plain rim. Round the bowl is a gilt and raised band; the stem is formed of a large gilt boss of lions' heads; 9⅞ inches high.

A BIBERON, of opal glass, ribbed, the handle bordered with winged ornaments. Round the body are three pear-shaped medallions of gilt lions' and cherubs' heads, with small bosses between; 3½ inches high.—*From the* DE BRUGE *Collection.*

A BIBERON, of opal glass, with trefoil lip, and high handle with serrated edges. The neck and foot are ribbed; 6 inches high.

A PAIR of spherical long-necked BOTTLES, with opaque white lines passing vertically from top to bottom. Two belts of crinkled glass pass round the necks; the stoppers are of pewter; 14½ inches high.

A Venetian glass FLACON, oviform, flat-sided, with compressed oval lip, and colourless glass handles of scroll form, two gilt masks at the sides, ornamented with broad spiral *latticinio* stripes; 7½ inches high.—See *Illustration.*

A FLACON, and COVER, of the *Vitro-di-Trino* pattern, columns of air-bubbles follow the course of the inner set of threads. The handles, knob, and belt round the neck enclose white threads, and have crinkled edges; 6¼ inches high.

A TANKARD, of dark blue glass, with a broad belt of enamel colours. Round the neck is the date, 1592; on the silver-gilt lid is the statuette of a man holding a beaker, and one of a boy over the hinge, a dolphin forms the spout; 7½ inches high.

TWO VENETIAN PLATES, of opaque White glass. The centres are painted in bistre with views of San Giorgo Maggiore and the Arsenal, at Venice. These pieces formed part of a set of two dozen, formerly in the possession of Horace Walpole, at Strawberry Hill, where they were sold for ten shillings each, and at Mr. Bernal's sale for £10 each plate.

A DRINKING-GLASS, of White glass, on slender stem, the bowl divided into three compartments by lines of enamel; in one is a gentleman richly dressed, who holds a flower, with the motto, JE SVIS A VOVS; in the third compartment the device is a Goat, *Bouc*, trying to drink from a vase of water, *eau*, thus a rebus is formed, BOUCAU, which is explained by the inscription round the rim, JE · SVIS · A · VOVS · JEHAN · BOVCAV · ET · ANTOYNETE · BOVC · French, XVIth Century; 6½ inches high, 5¼ inches diameter.

A cylindrical CUP, of emerald green glass, standing on a bulbed and fluted stem, enriched with powdered gold. The body is ornamented with gold and jewelled bands at top and bottom, having between them two medallions painted with male and female portraits in the costume of the XVth Century, supported by cupids, and surrounded by garlands. The male bust has long hair, and is clad in a brown habit fitting tightly round the neck; on a scroll before him is the motto, AMOR · VOL · FEE, Love requires Fidelity. The lady has a plait of hair at the top of her head, and ringlets encircle her face; she is smelling a bouquet; 8¾ inches high.—*From the* DE BRUGE *and* SOLTYKOFF *Collections.* See *Illustration.*

A French critic, alluding to the above specimen of Venetian glass, when it was in the Manchester Exhibition, thus expresses his admiration of Mr. Slade's matchless Collection:—"Vase de verre Vénitien de la collection Felix Slade. Malgré le danger qu'il y a de déplacer ces chères merveilles, l'exposition des verres Vénitiens était nombreuse. M. Felix Slade, que nous retrouvons dans toutes les classes du catalogue possesseur d'objets du meilleur goût, avait exposé le beau vase à couvercle que nous avons déja donné dans nos preliminaires à l'histoire de la verrerie Vénitienne, et qui trouve naturellement sa place içi; et trente pièces encore, non moins rares et non moins belles, parmi lesquelles nous citerons, pour les regretter, la grande coupe de verre bleu, representant le triomphe de Venus, des collections De Bruges et Soltykoff, l'élégant calice de verre emeraudes orné de deux jolis portraits émaillés, avec l'inscription, Amor Vol Fee—*Amour veut foi.*"

GERMAN GLASS.

A GOBLET, oviform, of dark blue glass, compressed into bulbs on the lower part, edged with red bands; round the lip is a gilt and pearled border; on the upper part of the bowl are two lines of German inscription, each word being of a different coloured enamel,—"Sei alzeit From und Furchte Gott. 1582,"—*Be always pious and fear* GOD. It stands on a foot; 9⅝ inches high.

A GOBLET, enamelled with a shield of arms on one side, and on the other side with a full-length portrait of a lady in a curious horned head-dress, long stomacher, and blue-hooped dress, holding a black fan. Round the top of the vessel is a border of gold imbricated pattern with blue spots. It is on a foot and bold baluster stem; 8½ inches high.

A GOBLET, funnel-shaped, with a gold imbricated border and blue spots. It is enamelled with three masked Carnival figures, two of whom are fighting; one holds a sword, the other appearing to be only provided with a wine-flask. It stands on a broad rim of glass; 7¾ inches high.

A DRINKING-GLASS, of a long conical shape, etched with a shield of arms of the Holy Roman Empire, and four rows of smaller shields, connected by chains, of the Electorate, inscribed 1655; 16½ inches high.

A low cylindrical CUP and COVER, on three ball feet, with painting in sepia, *en grisaille* representing a battle-scene of horse and foot soldiers. The lights are scratched in with a point. The dome-shaped cover is painted with a wreath of vine leaves and a fly; circa 1670; 6⅜ inches high.

A WIEDERKOM, or cylindrical beaker, with a shield of arms on each side in black and gold, imbricated gold border with blue spots, edged with white dotted lines. This piece is of an early period; 15 inches high.—*From the* BERNAL *Collection.*

A WIEDERKOM, standing on a deep rim of glass; it is enamelled with two draped shields of arms, one having a branch, the other a lion rampant; the crest is a branch and three leaves held by a hand and arm, and inscribed, JACOB PRAUN. On the other side is a full length portrait of the owner, who holds a flower in one hand, and his bonnet in the other; 11¼ inches high.

A WIEDERKOM, companion to the preceding, with the same arms and crest, and a full-length portrait of the wife of Jacob Praun, habited in a gold dress, with long train and stomacher, high standing collar, and horned head-dress; she holds in her hands a flower and a handkerchief; 11¼ inches high.

A WIEDERKOM, enamelled with several full-length figures, evidently personages of exalted rank, the initials of their titles being placed over their heads, as V. G. G. I. G. H. Z. S., &c., with shields of arms, and a date 1656, also borders of various devices; 9¾ inches high.—See *Illustration.*

A WIEDERKOM, with enamel paintings in eight compartments, representing the Emperor Rudolph II., the Elector Palatine, and the Electors of Mayence, Tréves, Cologne, Saxony, and Brandenburg, all mounted on white horses, with their names above; the eighth compartment contains the Imperial Eagle, and date, 1611; 8⅝ inches high.—*From the* DE BRUGE *Collection.*

A WIEDERKOM, on a broad foot, enamelled with the arms of Saxony crowned, and above are the letters F. A. R. P. This vessel is divided by three belts into four equal parts of about half a pint each, and numbered, thus regulating the portion of each guest, like the peg tankards of the XVth and XVIth Centuries; 8¼ inches high.

A WIEDERKOM, enamelled with three bands, each containing eight shields of arms; among them may be seen those of the Empire, the Thirteen Swiss Cantons, St. Gall, Baden, &c. It is a work of the end of the XVIth Century; 11⅛ inches high.—*From the* DE BRUGE *Collection.*

A WIEDERKOM, enamelled with a large Imperial Eagle, which entirely covers the vessel, with the Crucifixion in front. Its wings contain the arms of the States and principal towns of Germany, inscribed,—"1571, Das Hailig Romisch Reich mit sampt Seinen Gelidern;" *The Holy Roman Empire, together with its Members;* 10⅝ inches high.

A WIEDERKOM, enamelled with the double-headed eagle, entirely covering the surface, with the orb and cross on its breast, instead of the Crucifixion, with the arms of the States on its wings, a companion to the preceding piece; 9 inches high.

A WIEDERKOM, tapering towards the mouth, and having a handle. The surface is covered with the Imperial Eagle, the Crucifixion on its breast, and the arms of the States on its wings, with the date 1572, and the inscription as before given; 10¾ inches high.

A WIEDERKOM, enriched by five beaded belts, between which are painted in sepia *en grisaille*, figures on foot and horse, being a procession of the Emperor Maximilian, with inscription, and date, 1662.

A WIEDERKOM, enamelled with a full-length portrait of a Burgher on one side, and on the other with a large lily of the valley, inscribed, "GOTT MIT UNS," (God with us), Anno 1665. It has a gold border at top, with blue and white pearls; 8½ inches high.

Exhibited by FELIX SLADE, *Member.*

ANCIENT GLASS, CRYSTALS, &c., AND MODERN GLASS.

" Glasses, Glasses, is the only drinking."

Second Part of King Henry IV, Act ii, *Scene* i.

A GLASS LACHRYMATORY, or Tear-Bottle, from Lower Egypt.

" The pictur'd glass that held affection's tear."

Michell.

A LACHRYMATORY, or Unguent Bottle, from Thebes.

Exhibited by JOHN GADSBY.

It has been considered by commentators that King David's expression, "Put thou my tears into thy bottle," *Psalm* lvi, 8, had reference to the lachrymatory, or tear-bottle of the ancients.

The unguent bottle is more properly termed an *ampulla*, which every Roman took with him to the bath, containing oil for anointing the body after bathing. This vessel was also called *guttus*, because having a narrow mouth the oil could be poured drop by drop on the *strigil*, with which the bather scraped himself.

A Card, containing Three iridescent GLASS VIALS; a second Card, containing Five iridescent GLASS VIALS; and a third Card, containing various FRAGMENTS of GLASS; all Roman.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A COLLECTION of GLASS SPECIMENS, found among the Scoriæ of the ROMAN Lime Pits at Maresfield, in Sussex, together with Iron Ore, Lead, and Pottery, of which examples were also exhibited, and described and illustrated at page 2.

Exhibited by the REV. JOHN TURNER, M.A.

A ROMAN VESSEL and COVER, in light greenish GLASS, circular; height 10 inches, diameter in the body 9 inches, at the lip 5 inches, and at the neck 3½ inches; the cover is circular, 5 inches in diameter, with a round knob at top. The urn has one handle, 2½ inches average width; the sides are straight, with narrow neck, and large curled over lip; the bottom is flat. The broad angular handle is attached to the body and neck of the urn.

This interesting example was found about forty years ago at Hockwold-cum-Wilton, co. Norfolk, and was said to be full of burnt bones.

An ALABASTRON, or Phial, of GLASS, 4½ inches long, 1¾ inch in diameter, circular, with broad lip. The ground is blue, around which is a yellow edge, and the body is covered with a series of feather-like ornament.

From the UZZIELLI *Collection.*

PLINY, speaking of the onyx, says, "This some people call the alabaster stone, of which they make vessels to hold ointment, which it is said to preserve freest from corruption."—*Nat. Hist.* l. 33, c. 8. This word *alabastron* was also applied to ointment-vessels made of other materials than the original marble, or gypsum, such as glass, pottery, and even gold; thus THEOCRITUS speaks of "golden alabasters full of Syrian ointment."—*Idyll* xv.

A LACHRYMATORY, of GLASS, 5¼ inches high, 1½ inch in diameter at bottom, tapering upwards to the lip, which is one inch in diameter.

A GLASS PHIAL, of bell-shape, with narrow taper neck, and broad lip; 6½ inches high, and 3¾ inches in diameter.

A TAZZA, VITRO DE TRINA, 6 inches in diameter, and 5¾ inches high. The shallow bowl is on a baluster stem with a flat foot; inside is an interlaced pattern of the most delicate character. This beautiful specimen of glass is from the UZZIELLI *Collection.*

A GLASS BOTTLE, 4½ inches high, and 4¼ inches in diameter; the body is of crackled ware, globular and flattened, with pinched double lip, and two curved and twisted handles.

A TALL DRINKING GLASS, 7 inches high, 3½ inches in diameter. It is of taper form, and is cut and engraved with two panels, in one of which is a lion drinking from a fountain, above which is inscribed, *Ne Gutta Supersit.* On the other panel are two huntsmen on horseback, one blowing a horn, and the other flourishing a whip; above is the inscription, *Sine Mora.* Between the panels are scrolls, and the circular foot is engraved with flowers and scrolls. The whole of the carving is very delicate.

Exhibited by JOHN WICKHAM FLOWER.

A SAXON DRINKING GLASS, found October, 1855, in Snargate Street, Dover, at a depth of seventeen feet below the surface of the road.

Exhibited by the TRUSTEES OF DOVER MUSEUM.

The upper portion of a FEMALE FIGURE in VENETIAN GLASS, found in London. The drapery of the dress is looped up round the waist, the figure has hanging sleeves; the hair is dressed in side rolls, and tied behind; the head-dress consists of twelve rays, surmounted by a globe of *latticinio* work.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A large Collection of GLASS, in the possession of Henry George Bohn, Esq., chiefly German; including a GLASS engraved with scenes in a Riding School; a GLASS engraved with Ships, and having the motto, "Floreant Negotia;" a finely-shaped GLASS engraved with the arms of Austria; another with the motto, "Felicitas Reipublicæ;" a German GLASS on a tall stem, inscribed "H. P. R. 1718;" a shaped GLASS, quatre-foil, with a portrait of Calorus, and the arms of the Empire; a GLASS DISH, Bohemian Crystal, richly engraved; a WIEDERKOM, of GLASS, painted with subjects from Der Frieschutz.

Exhibited by HENRY GEORGE BOHN.

A CRYSTAL CUP, carved with scrolls; the foot and stem mounted in silver. Height 3¾ inches.

Exhibited by MESSRS. HUNT AND ROSKELL.

A CRYSTAL BOAT, 9 inches long, 4½ inches across, mounted on a circular stem in gilt metal of open-work scrolls and flowers. The bowl is engraved with figures of sea-gods and goddesses, who are pursuing dolphins and marine monsters in the waves of the ocean.

A CITRON, of GLASS, 7 inches by 3½ inches, ending in leaves and stalk, all in their natural colours. A very fine specimen. Venetian.

A CUCUMBER, of GLASS, 5¾ inches long, 1½ inch in diameter, in the natural colour. Venetian.

A WHITE JADE BOWL, 8½ inches in diameter, 3 inches deep; the sides wrought in raised figures of trees, and having two ring handles suspended from dolphins' heads; and at the bottom of the bowl are also two dolphins. The stand is of wood, carved in open-work. The style is Oriental.

Exhibited by CHARLES SACKVILLE BALE.

A BATTLE PIECE, carved in CRYSTAL, by Johannes B. F., representing an army of soldiers landing from their ships, and intended for a battle between the Christians, distinguished by the cross, and the Saracens, who bear the crescent and stars on their shields. Among the soldiers of the Cross may be seen the eagle of the Austrians on their banner. The anatomy of the figures in this composition is very fine. The plaque is oval, 4 inches by 3⅜ inches.

A circular CRYSTAL CUP, mounted in metal. It is engraved with equestrian portraits of Ninus, Cyrus the Great, Alexander the Great, and Julius Cæsar. Inside, at the bottom, is a double-headed eagle ducally gorged, with the imperial crown above, holding in its claws a sword and sceptre, and having on its breast a shield of arms, quarterly of four; viz., 1. barry of six; 2. a lion rampant; 3. a fess; 4. Bendy; and inscribed, CAR. D. G. C. P. R. I. A. T. 1572. *M. GREUIER.* Strasbourg, 1640. On the cover is a portrait sunk in crystal, of a figure in armour, wearing a lace collar, and the order of the Golden Fleece.

A CRYSTAL CROSS, on a gilt metal stand, having a silver figure of the Saviour crucified. The arms of the cross end in trefoils, on which are figures, among them a priest reading, a bishop holding a child, and a pope. The cross is set with imitation gems. On the metal foot is an engraved representation of the Ascension. On the lower part of the crystal cross is inscribed, "Monastery Schwartzach, 1694." Two feet high. Of Russian design.

Exhibited by A. J. B. BERESFORD HOPE, M.P., M.A., F.S.A., &c.

A GOBLET, of engraved GLASS, 10½ inches high; one of a set of twelve drinking glasses made by order of the Prince Regent, for the entertainment given by him at Windsor Castle, June, 1814, to the Allied Sovereigns. The bowl of the glass, which holds a pint and a half, is engraved with the Prince Regent's arms, viz., Quarterly, 1. England impaling Scotland; 2. France; 3. Ireland; 4. Brunswick, Lunenberg, and Hanover; over all a label of three points, with the royal supporters, motto of the Garter round the shield of arms, and on a ribbon underneath the Prince's motto ICH . DIEN. On the opposite side is the coronet of the Prince of Wales, with the plume of ostrich feathers, and underneath are the following initial letters, each engraved in a different form of delicate leafage, and intertwined, viz., A, B, C, F, G. L. The rim of the cup is tastefully engraved with festoons of flowers and interlaced guilloche.

A GLASS TOY, as a Rattle, formed by the enclosing of a silver penny of the year 1755, George II.

Exhibited by HENRY WILLIAM SASS.

A LARGE COLLECTION of Various Objects, and of MODERN GLASS, belonging to Messrs. Apsley Pellatt and Co., Falcon Works, Bankside, of which the following articles are a selection:—

A Majolica Cupid and Stand. The Vintage Carriers: a centre piece for holding grapes for the dinner table, Majolica. Cupid and Cornucopia, in Majolica. Parian Figures, various. Clytie Marble, from the Antique in the British Museum, by Thomas Fowke. Two rich Vases of Sévres manufacture, richly painted in fine blue, and decorated with Buhl work. Two Dessert Plates, Minton's manufacture; choice *pâte tendre*, in imitation of Old Sévres. Three Wedgwood Vases, of the revived Old Wedgwood manufacture, with Flaxman subjects.

Three Jugs and Goblets, engraved with Grecian designs. Five Claret Decanters, ornamented in the Italian and Renaissance styles. Two are richly engraved with horses and figures, from the Elgin Marbles, and with Grecian ornamentation.

Two tall Vases, engraved for the Crystal Palace Art Union. Two Vases and Covers, designed and engraved for the Crystal Palace Art Union. A One-Handled Mug, engraved with fleurs-de-lis. A pair of Worcester Vases, pierced honeycomb; in imitation of Japanese. A perforated Cup and Cover, Cup and Saucer, and Goblet, pierced honeycomb.

Exhibited by MESSRS. APSLEY PELLATT AND CO.

The articles exhibited by Apsley Pellatt, Esq., and by Messrs. Pellatt and Co., show the great advance made of late years in the manufacture of glass and fictile ware, more especially

in the correct style and high art of the forms and ornamentation, and the perfect manner in which these forms are executed. It must be remembered that the workman has nothing to guide him in producing these accurate forms, but that they are solely the result of a good eye and steady hand. Unlike articles which are formed in moulds, or others which may be added to, or reduced in the formation, glass, when once blown and set, cannot be altered, but the form remains good or bad. In the specimens of engraved glass, the fine and correct lines are cut with the wheel, a spider's web being engraved by this means upon one of the jugs exhibited, as delicate as the original. The figures in the fictile ware, called "Parian," are some of the best produced. This ware consists of a mixture of clays, capable of enduring a great heat, whereby is produced, upon the surface of the ware, a fine silken and semi-transparent appearance. The difficulties in this manufacture arise from the excessive shrinking of the clay in firing, and as the amount of such shrinking is in proportion to the thickness of the parts, it becomes a matter of very nice calculation to prepare to original models, so as to allow for the necessary equable amount of contraction of the several parts of the figure or group.

A. W.

A CLARET JUG, of engraved GLASS, mounted in silver-gilt, having the figure of a female on the handle. It was presented by the Ironmongers' Company to John Nicholl, Esq., F.S.A., "in testimony of their esteem, and in acknowledgment of the zeal and ability with which he discharged the office of Master of the Company, A.D. 1860." A view of this jug is given at page 463 of Mr. Nicholl's revised edition of the History of the Ironmongers' Company, in a group of objects; and, by the Company's permission, the woodcut forms the tail-piece to the section of "Gold and Silver Plate," in this Catalogue.

Exhibited at the request of the IRONMONGERS' COMPANY.

CLOCKS AND WATCHES.

" They'll tell the clock to any business that
We say befits the hour."

Tempest, Act ii, *Scene* 1.

EXCEPTING the "sun-dial of Ahaz," 2 *Kings* xx, 11, and *Isaiah* xxxviii, 8, "in horologio Achaz," *Vulgate*, there is no mention in the Bible of any thing whereby the Hebrews computed time. The Egyptians were great astronomers, as were the Phœnicians, from whom the Greeks are said to have derived their knowledge of sun-dials, introduced among them by Anaximander, at Lacedæmon, about the time of Cyrus. The Saracens are supposed to be the inventors of clocks.

The earliest known horologes, or clocks with weights, wheels, &c., are referred by Beckmann, *History of Inventions*, to the XIth Century; and some ancient clocks, of complicated construction, are still remaining in churches. In the time of Edward I, a tower connected with the ancient palace of Westminster, was called the *Clochier*, or clock-house. In the Cathedrals of Wells and Exeter are two celebrated clocks of the time of Edward III., which represent not only the hours of day and night, but the age of the moon. In the Rolls of Exeter Cathedral there occurs, among other items, about the year 1424, a charge of 5s. 6, for sending two men to Barnstaple, to fetch *Roger Clockmaker*, to mend the clock. Derham, in his *Artificial Clockmaker*, 1714, says, "Clock-making was supposed to have had its beginning in Germany within less than these two hundred years. It is very probable that our balance-clocks, or watches, and some other automata, might have had their beginning there." Confining our notices of clocks and watches to such as are to be found in the pages of SHAKSPEARE, we shall obtain an early recognition of pocket-watches, which were first brought from Germany about the year 1580. In *As You Like It*, written in 1600, Jaques, describing an interview with the "motley fool," Touchstone, says—

" And then he drew a dial from his poke,
And looking on it with lack-lustre eye,
Says, very wisely, *It is ten o'clock.*"

Act ii, *Scene* 7.

In the same play, Rosalind inquires of Orlando—

"I pray you, what is't o'clock?"

to which he replies—

"You should ask me, what time o'day; there's no clock in the forest."
Act iii, *Scene* 2.

In one of the Poet's earliest dramas, *Love's Labour's Lost*, 1594, a curious passage occurs in Biron's speech:—

"A woman, that is like a German clock,
Still a repairing, ever out of frame;
And never going aright, being a watch,
But being watch'd that it may still go right."
Act iii, *Scene* 1.

In the *Tempest*, 1612, Sebastian says of Gonzalo—

"Look, he's winding up the watch of his wit;
By and by it will strike."
Act ii, *Scene* 1.

Mention is made of "clocks and dials" in the *First Part of King Henry IV.*, written in 1597, and in this play occurs the famous boast of Falstaff, that he "fought a long hour by Shrewsbury clock," with Hotspur.

In *King Richard III.*, written probably in the same year, we find that King demanding of the doomed Buckingham—

"Well, but what is't o'clock?
Buckingham. Upon the stroke
Of ten.
K. Richard. Well, let it strike."
Act iv, *Scene* 2.

In the latest of the Poet's plays, *Twelfth Night*, 1614, we find several allusions to clocks and watches. Malvolio, "blown by his imagination," says,—

"I frown the while, and perchance, wind up my watch, or play with some rich jewel."
Act ii, *Scene* 5.

And the Priest, after he has married Olivia to Sebastian, says—

"Since when, my watch hath told me, toward my grave,
I have travelled but two hours."
Act v, *Scene* 1.

It should, however, be noticed that the first distinct mention of a clock, as household furniture, occurs in the *Romaunt de la Rose*, written in 1305:—

"Et puis fait sonner ses orloges."

G. R. F.

A BOHEMIAN ASTROLOGICAL CLOCK, fabricated at Prague, by Jacob Zech, A.D. 1525, in the possession of the Society of Antiquaries of London, and bequeathed to them by Mr. Henry Peckitt, of Compton Street, Soho, in 1808. Around the barrel is inscribed, in Egyptian capital letters—

DAMAN × ZALT × 1 × 5 × 2 × 5 × IAR + DA × MAHCHT × MICH × IACOB × ZECH × ZV × PRAG × IST × BAR ✻

which is rendered by Capt. W. R. Smyth, R.N., the learned Director of the Society of Antiquaries, —"When we counted 1525 years, then made me Jacob Zech at Prague, it is true." The body of the clock is enclosed in a circular case, or box of gilt brass, measuring 9¾ inches in diameter, and 5 inches in height. Both the design and workmanship of this case are in excellent taste, and the bold foliated decoration around its sides is finely finished.—(See *Illustration*). The face of the dial-plate has in the centre circle, from which projects the only hand, the arms of Poland and Visconti, on one shield, ensigned by a crown. On the extreme outer circle are 24 hours marked, in two portions of 12 hours each, but the hand makes only one revolution in the 24 hours, pointing to the mean solar time. In another circle 24 hours are also marked, consecutively. The twelve signs of the Zodiac are also engraved in a circle, and beneath them are the words of good or evil augury: thus BONUM appears under Aries, Libra, Sagitarius, and Aquarius; MEDIUM, below Cancer, Virgo, Scorpio, and Pisces; and MALUM, beneath Taurus, Gemini, Leo, and Capricorn. Besides the arms in the centre (see *Illustration*), there are on the sides three shields, bearing respectively the arms of Poland, Visconti, and Lithuania, from which it is supposed that this Clock belonged to Sigismund I., King of Poland, and that he presented it to his Queen, Bona Sforza, to whom he had been married in 1515. She was the daughter of Giovanni Galeazzo Sforza Visconti, Duke of Milan, son of Francesco Alessandrio Sforza and Bianca Maria (natural) daughter and heir of Felippo Maria, the last Duke of Milan of the House of Visconti. A very elaborate dissertation of this Clock, and its armorial charges, appears in Vol. XXXIII of the *Archæologia*, dated 1848, when Captain Smyth (afterwards Admiral) was Director. Dr. Herschel expressed a very high opinion as to the value of this Clock.

Exhibited by the SOCIETY OF THE ANTIQUARIES OF LONDON.

An OLD WATCH, oval in form. It has a silver dial-plate engraved with the representation of a city in flames, and in the fore-ground is a female playing on a musical instrument, like a guitar. The case, silver-gilt, is highly chased, and has a silver band of foliage round the side, whereon are eagles, a rabbit, and an owl; on the back of the watch are engraved the emblems of the Passion of Our Lord, and on the cross band is *ch.* 20-43, on a back ground of ornamental foliage.

On the works is the name of the maker, "*R. Barnes at Worcester,*" but no date. In lieu of catgut or chain, is a fine elastic wire; the whole is in excellent preservation, and it has a ring-handle for suspension. It was found at Pangbourne, co. Berks, during excavations for the railway.

Exhibited by ROBERT WESTWOOD, *Member.*

A COLLECTION of THIRTY-FIVE WATCHES, belonging to the WORSHIPFUL COMPANY of CLOCKMAKERS, of London, chiefly of the XVIIth Century, and of which the following are selected as interesting specimens:—

A small gilt square weight-balance TIME-PIECE, with hour-hand only, silver dial, engraved brass case. The whole in good preservation; a very ancient specimen.

A small octagon WATCH, in crystal case, gilt dial, hour-hand only. A curious specimen of the Art.

A silver oval HUNTING WATCH, silver engraved edge, dial-plate gilt; name *Annogent;* no date. Made before the introduction of chains.

A silver oval HUNTING WATCH, silver dial, hour-hand only, catgut; maker, Francis Torado, of Gray's Inn, date 1633.

A silver double case ASTRONOMICAL WATCH, which denotes the hours, days of the week, months of the year, equation, moon's age, &c.; maker, Nathaniel Barron, of London. Date 1653.

A silver oval WATCH, showing the hours, days, weeks, and months of the year, moon's age, siderial time, equation, &c., has catgut; maker, James Nelson, of London, 1638.

A silver oval WATCH, with catgut instead of chains, made by Edward East, London, one of the Ten Original Assistants of the Company, at its Incorporation in 1632; and he became Master in 1652. Edward East, who is mentioned in HERBERT'S *Memoirs,* as the "King's Watch-maker, living in Fleet Street," made the silver bed-side clock which was given to Mr. Herbert by King Charles I., on the morning of his execution.

A large size movement only, CLOCK and Alarum, one hand only, making revolution in 12 hours, moveable centre to dial-plate to discharge the alarum; made by Edward East. Date 1632.

A silver WATCH, silver dial; chiefly curious for a contrivance, supposed to be for keeping the watch going whilst it is being wound up; maker, William Gough, London. No date.

A black case WATCH, inlaid with silver, dial of silver, hour hand only, the inside case curiously pierced; maker, Benjamin Woolverstone, London. Date 1649.

A silver ALARUM WATCH, silver dial, case inlaid with silver, the inner case curiously engraved and pierced; maker, Charles Gretton, London, 1662, a Benefactor to the Company.

A silver WATCH, with tortoiseshell outside case, mounted and studded with silver, dial plate of silver, with day of the month circle. This watch has a steel cock, beautifully pierced, and is remarkable for having a jewel in it, and was produced before a Committee of the House of Commons in 1704, to oppose the application for the grant of a patent for jewelling Clocks and Watches. The opposition to the patent was made at the expense of the Company, and was successful, as appears by their Records; maker, Ignatius Huggerford, London. Date 1671.

A silver cockle-shell WATCH, hunting case, silver dial, hour-hand only, with catgut; made by "Masterton at the Exchange." Date 1683.

A gold repeating WATCH, gold dial, has a curious cap, in good preservation; maker, Braunker Watts, London. Date 1684.

A silver WATCH, with glass at back to show the balance; curious engraved lever escapement, beats half seconds, and has stopwork; the whole in good preservation; made by Peter Debaufre. Date 1689.

A gold double case REPEATING WATCH, gold dial; a fine specimen of early engraving and piercing: originally made for the Duke of Bridgewater, whose coronet and cypher appear on the watch; maker, Simon de Charmes, London. Date 1691.

A gold chased double case WATCH, with a Scripture subject, engraved and chased by MOSER, a celebrated chaser of his day; maker, Paul Dupin, London, but bears no date. In good preservation.

A small gold WATCH; a very beautiful specimen of enamelling in the arabesque style. It has horsehair instead of chain; hour-hand only; the dial exquisitely enamelled. Made by Goullons, à Paris. No date.

A gold REPEATING WATCH, engraved on the back with a head of Apollo. Made for Sir Peter Soame, Baronet, one of the Gentlemen of the Privy Chamber, by Benjamin Gray, Watch-maker to King George II. Date 1732.

Exhibited by the WORSHIPFUL COMPANY OF CLOCKMAKERS.

At the Incorporation of the Company, in 1631, 7 Charles I., the first Master was David Ramsay, the same person who is introduced by SIR WALTER SCOTT in *The Fortunes of Nigel*, wherein he is styled, "Memory's Monitor, watchmaker, and constructor of horologes, to his Most Sacred Majesty James I." The great Novelist gives a curious account of this watchmaker's credulity. "Although his profession led him to cultivate the exact sciences, like many at this period, he mingled them with pursuits which were mystical and fantastic . . . . David Ramsay risked his money on the success of the vaticinations which his researches led him to

form, since he sold clocks and watches under condition that their value should not become payable till King James was crowned in the Pope's chair at Rome."—*Note to Chapter I.*

A brass JOURNEY RING, or "POKE-DIAL," a portable contrivance for ascertaining the hour, probably one of those to which HERMAN alludes in his *Vulgaria*, printed in 1520. He says,—"There be Jorney Rynges, and instruments lyke an hangynge pyler, with a tunge lyllyng oute, to know what tyme of the daye. Sunt viatoria horologia, partim circularia, partim pensilia, cylindracea specie, et lingua extra." This dial has a rhyming legend engraved on it, as follows:—

The love is true that I O U;
So true to me, then C U B.

The date may be ascribed to the first half of the XVIth Century.

Exhibited by JOHN A. BLAGDEN.

A WATCH, made by Estienne Hubert, of Rouen; the case is covered with leather, and studded with gold pins.

Exhibited by JOHN MILLS, *Norwich.*

A NUREMBURG CLOCK, bearing date 1600.

Exhibited by J. K. WEDDERBURN.

A CLOCK TOWER, in the form of a temple, with Roman-Doric columns at the angles; a lantern with several pinnacles rises out of the tower. On the side of the tower, wherein is the clock-face, are nude figures engraved; on two of the other sides are figures of kings seated. On the fourth the ALMIGHTY is represented, sitting on high, dressed as a Pope, and in the foreground is a figure kneeling in an attitude of prayer, and is probably intended for the Prophet Isaiah, as just above his head is an angel, exactly corresponding to that inspired writer's text,—"Then flew one of the seraphims unto me, having a live coal in his hand, *which* he had taken with the tongs from off the altar; And he laid it upon my mouth, &c."—*Isaiah* vi, 6, 7.

On the front of the clock, under the hour dial, are two smaller dial-plates, one having thereon the days of the week, indicated by figures of the Roman deities, after whom they are named. On the second dial is a landscape, with the numerals of the months around it. An inscription records that the clock was made by "Reichardt Ledertz, 1614, in Strasburg."

A LION, seated on a pedestal, of copper gilt, repoussé work, with a CLOCK set in his breast; the eyes are of glass, and are moved by the pendulum; the mouth opens and shuts by the striking mechanism. XVIIth Century.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A.

A horizontal TABLE CLOCK, 21 days, date circa 1660; the brass die is 4⅞ inches square, with moulded base and cap on four richly chased gilt scroll supporters. It has a silver dial with four cherubs' heads gilt, and an inner dial face of brass. The maker's name is "*William Prins, Rotterdam.*" The clock keeps admirable time.

The INNER PART of a WATCH; date, middle of XVIIth Century; maker's name, "*Jos. Davis,*" 1¾ inch in diameter. Silver face inlaid with brass, and fleur-de-lis ornaments between the figures. It has a barrel, and a very minute chain.

Exhibited by CHARLES JOHN SHOPPEE.

A GOLD WATCH and Gold Chatelaine. The cases of the watch are chased in alto relievo, with "the Presentation of Moses in the ark of bulrushes to the daughter of Pharaoh."—*Exodus* ii, 5.

An ENAMELLED GOLD WATCH and Gold Chatelaine, made by "Phpe Dufalga à Geneve;" the enamel picture represents "Queen Esther before King Ahasuerus."

An ENAMELLED GOLD WATCH, and enamelled Gold Chatelaine, reputed to be by Petitôt. This was formerly in the Hertz Collection.

A fine ENAMELLED WATCH, enamelled inside and outside of the case, and also on the dial; made by Hoevenaer of Arnheim. The outside front enamel represents the Holy Family and St. John with a lamb. The inside of front has a landscape, and the dial has also a landscape. The outside back of the case has an enamel of the Holy Family, in which Joseph holds a book, looking at the Virgin, who has placed the Child astride on the back of a lamb, which is being induced to walk towards the infant St. John, who is feeding it with green food and flowers. The inside of back has an enamel landscape, in which a man is leading a bull; the edge of the outside case of the watch is formed of six different enamelled pictures, of landscapes.

Exhibited by MESSRS. LAMBERT.

A WATCH, set with diamonds and garnets. A WATCH, enamelled.

Exhibited by JOHN PAUL DEXTER.

A WATCH, by Lepine, of Paris, set with jargoons, and having on the back an enamelled portrait within an oval wreath, and surmounted by a royal crown. It is said to have been presented by Louis XV. to Madame du Barry, and it was latterly in the possession of Lady Morgan, the authoress.

Exhibited by the REV. JAMES BECK, M.A.

A Gold and Enamelled Repeater WATCH, having on the outside case a figure of Fortune; the inner case is chased and perforated, and has a portrait of Prince Charles Edward Stuart, "the Young Pretender;" and inside is a watch-paper, whereon is a portrait of George II., when an infant, who was born in 1683. Prince Charles Edward Stuart was born in 1720.

Exhibited by HENRY WILLIAM SASS.

MONUMENTS, PAVEMENTS, AND BRASSES.

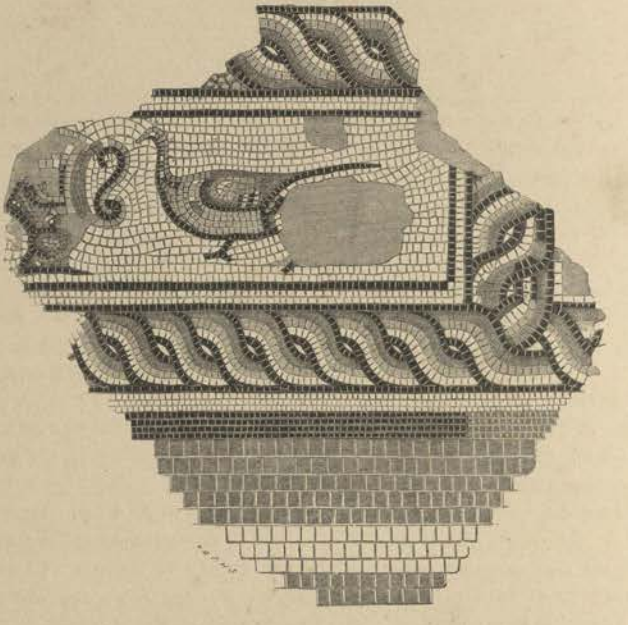
A STONE ALTAR, found in a stratum of clay, at a depth of 15 feet, on excavating for the foundation of Goldsmiths' Hall, London, in December, 1830. It is 2 feet 3½ inches high, 10½ inches wide, and 6½ inches deep. On one side, in bas-relief, is a figure resembling DIANA, with bow and quiver, and a hound at her feet; at the back is sculptured a tripod and sacrificial implements; and at the side of the altar is a laurel tree; all the sculptures are rude, and injured by time. C. R. SMITH, F.S.A., in *Collect. Antiq.*, No. 9, p. 134, says—"The costume of the figure has a masculine aspect." It is figured in *Archæologia*, Vol. XXIV; and it is shown in the group of objects in the woodcut of the Ironmongers' Company's Plate. It has been supposed, by some Antiquaries, that a temple of Diana stood upon the site of St. Paul's Cathedral; but this opinion is not supported by SIR CHRISTOPHER WREN, who remarks, in his *Parentalia*, page 296, when speaking of the temple of Apollo, said to have stood on the site of Westminster Abbey, and to have been destroyed by an earthquake in the time of the Emperor Antoninus Pius,—"Earthquakes break not stones to pieces, nor would the Picts be at that pains; but I imagine that the monks, finding the Londoners pretending a temple of Diana, where now St. Paul's stands (horns of stags and tusks of boars having been dug up there in former times, and (it is said) also in later years) would not be behind-hand in antiquity; but I must assert, that having changed all the foundations of Old St. Paul's, and upon that occasion rummaged all the ground thereabout, and being very desirous to find some footsteps of such a temple, I could not discover any; and therefore can give no more credit to Diana than to Apollo." Dr. Woodward, on the contrary, was fully impressed with the belief of Diana having a temple upon this spot; and he informs us, that in his collection were tusks of boars, of oxen, and of stags, and sacrificial vessels, with representations of deer, and even of Diana herself upon them, all of which were dug up at St. Paul's Church. He also mentions a small brass figure of Diana, two inches and a half in height, which was found in digging between the Deanery and Blackfriars, and which the best judges of different nations admitted to have all the characters of Roman work.—*Londiniana*, by E. W. BRAYLEY, Vol. I, p. 40. The opinion of Sir Christopher Wren against the existence of any temple on the site of St. Paul's is very much strengthened by the fact that a Roman cemetery existed on this spot, and the place appears to have been used for such a purpose unto the present time.

A. W.

Exhibited by the WORSHIPFUL COMPANY OF GOLDSMITHS.

A FAC-SIMILE DRAWING of a portion of a ROMAN MOSAIC PAVEMENT, discovered in July, 1859, at a depth of 11 feet 6 inches from the surface, in digging for the foundation of the house, No. 37, Fenchurch Street, which locality abounds in Roman remains. Its dimensions are 3 feet 6 inches each way. It no doubt formed part of the floor of a mansion, or public building, of some importance.

The centre consists of a white ground upon which is a Peacock, the breast and neck of a bright azure glass, with a slight mixture of green, also of glass; the wing is of red, white,



and yellow tesseræ. On the same ground is a Vase, in red, yellow, and white tesseræ, with a centre of green glass. In the perfect state of the pavement another peacock probably occupied the opposite side of the vase. Around this subject is a guilloche border of white, yellow, and red. The whole pavement is heightened with black. This mosaic has been already described, in part, at page 130, but at that time the wood-block was mislaid; having since been fortunately recovered, a fuller account is now given, with the *Illustration*, which is most faithfully rendered by the draughtsman and engraver.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

THREE ENCAUSTIC TILES, from Reading Abbey.

Exhibited by R. C. CAYLEY.

A Piece of STONE, on which is a Mason's mark, taken from the ruins of the KNIGHTS-TEMPLARS' CHURCH, on the Western Heights at DOVER. The foundations of this church were first discovered in 1806, and consisted of circular ruins, the extreme diameter measuring 32 feet, having a square building eastward 24 feet by 20 feet. IRELAND states, that the walls of the circular portion, from 4 to 5 feet high, when cleared, were thirty inches thick, and ornamented with pilasters and niches; the whole interior being coated with white cement. These foundations were at that time again covered up with earth, but were afterwards excavated, and enclosed with a strong palisade by Colonel Grant, of the Royal Artillery, a few years since. The remains are of the date of the end of the XIIth Century, about 1170, temp. Hen. II.

LAMBARDE says, that it was in the *Knights-Templars' church on the hill* "that King John did homage to the Pope's Legate, Cardinal Pandulph." Lambarde probably derived his authority from the Latin designation affixed to the instrument signed by King John, which is dated "Apud Domum Militum Templi Juxta Doveram" (at the house of the Knights-Templars, near to, or adjoining Dover). STOW also states it to have been done at the house of the Knights-Templars *here (Dover);* and RAPIN says, "John repaired to Dover Church." Dover was one of the few places which held out for John, when the Dauphin invaded England; SHAKSPEARE notices this fact in his *King John*:—

> "All Kent hath yielded: nothing there holds out
> But Dover castle."
>
> *Act* v, *Scene* 1.

Exhibited by the TRUSTEES OF THE DOVER MUSEUM.

A MONUMENTAL BRASS, in the Church of Stoke D'Abernon, in the county of Surrey, with the effigy of Sir John Daubernoun, Knight, A.D. 1277, Edward I. This most interesting relic *is the earliest brass known to be still in existence.* It represents the knight armed *cap-à-pied* in a suit of chain-mail, with knee-plates, *genouillières*, probably of leather. Above the armour is a linen or silken shirt, or surcoat, around which is a belt sustaining a sword. On his left arm he bears a small shield with his arms, azure, a chevron or; and his right arm supports his lance with a pennon, on which the coat of arms is repeated. The feet of the knight rest upon a lion couchant, which holds the lower end of the lance in his mouth. In the upper part of the slab, on the dexter quarter, is the knight's coat of arms on a shield, the corresponding shield on the sinister corner is only indicated by the indent of the stone. Around the margin of the slab, within narrow fillets of metal (wanting), was the following inscription in metal letters, which are missing, but the true reading is preserved by the incision made to receive the writing, which was in Lombardic capitals:—

✠ SIRE : JOHN : DAVBERNOVN : CHIVALER : GIST : ICY :
DEU : DE : SA : ALME : EUT : MERCY.

Mr. J. G. Waller, F.S.A., says of this fine specimen, "Considered as a work of art, it will be found that the figure is ill-proportioned, but the arrangement of the drapery judiciously contrived; whilst as a production of the burin, this brass is not excelled by any subsequent example; each link of the mail is distinctly represented, and the mere work of graving up so large a surface must have cost many weeks of patient labour."

Roger D'Aubernon, whose name appears on "The Battle Abbey Roll," came over with the Conqueror, and in Domesday Survey for the county of Surrey we find him holding, under Richard de Tonbridge, Earl of Clare, the manors of Moulsham, and Aldbury, and others in Fetcham and Stoke, which last-named place was afterwards called Stoke-D'Abernon; and he held other lordships in the counties of Bedford and Devon. From this Roger descended Sir Gilbert D'Abernon, who died in 1236, leaving a young son, Sir John, whose effigy has been described; he was Sheriff of the counties of Surrey and Sussex in 1264 and 1266; he was succeeded by his son, Sir John, who died in 1327; and his son Sir John had, by his wife Maud, daughter and heir of William Giffard, a son, Sir William, the last male D'Abernon, who died in 1358–9. In the church there are, besides the brass already described, other memorials to the above-named knights, and one of these commemorates the second Sir John D'Abernon, who died in 1327. It is a fine brass, on a stone slab, representing him under a gothic canopy, armed in camail and shirt of chain-mail, but the rest of his body is in plate-armour, over which he wears a surcoat, without armorial charge; his sword depends from a richly ornamented baldric; his hands are joined in prayer, and his shield hangs on his left arm; at his feet is a lion. The inscription round the slab is quite gone. In this instance the surcoat only reaches to the knees, whereas, in the engraved example of the elder knight, the surcoat descends nearly to his heels. In each brass the surcoat is not charged with the wearer's arms, for which the necessity did not exist where the knight's face was not concealed, as in the instances of both these knights; but when closed helmets came to be general, it was requisite to distinguish persons of rank, which led to the adoption of armorial bearings on the surcoats, so that thereby the wearers could be recognized by friend or foe.

Another rubbing was also exhibited of the effigy of the second Sir John D'Abernon, which has been described as being without an inscription. It affords an interesting example of the addition of plate-armour to chain-mail.—See *Illustration in next page.*

The above-named Sir William D'Abernon had by his wife Elizabeth, daughter of Sir

John de Uvedale, Knight, of Titsey, co. Surrey, an only daughter, who had Stoke-D'Abernon for her inheritance, and married Sir William Crozier, and their grand-daughter, Anne (daughter of William Crozier) married Sir Henry Norbury, Knight, and their grand-child Ann, daughter and heir of Sir John Norbury, Knight, married Sir Richard Halighwell, Knight, and their daughter and heir, Jane, became the wife of Sir Edmund Braye, created Lord Braye, by whom she had a son, John, second Lord Braye, *ob. s. p.*, and eight daughters, of whom Elizabeth married Sir Ralph Verney, from whom descended Mrs. Otway Cave, now Baroness Braye; another daughter, Frances, had Stoke-D'Abernon, who married Thomas Lifield of that place, and their only child, Jane, by her marriage with Thomas Vincent, afterwards knighted by Queen Elizabeth, 1601, carried the manor into that family, whose descendant, Sir Francis Vincent, Bart., is Lord of the Manor of Stoke-D'Abernon.

G. R. F.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

A TILE PAVEMENT, set in cement; and another pavement of encaustic tiles, loose, from the ruins of Chertsey Abbey, together with the ancient Key. Illustrations of the tiles have been published by Mr. HENRY SHAW, F.S.A., in a work entitled *Tile Pavements from Chertsey Abbey;* and an account is given of the excavations, in the first volume of *The Surrey Archæological Collections.*

In SHAKSPEARE'S Play of *King Richard III.*, the second scene commences with a procession, in which Lady Anne, as chief mourner, follows "*the corpse of King Henry VI., borne in an open coffin;*" and after a short rest, she tells the bearers to resume their task,—

> "Come now toward Chertsey with your holy load,
> Taken from Paul's to be interred there."

Gloster interrupts the progress to plead his cause with the widowed daughter-in-law of the King he had murdered, and promises to see to the funeral rites.

> "After I have solemnly interr'd
> At Chertsey monastery this noble king,
> And wet his grave with my repentant tears,
> I will with all expedient duty see you."

But it appears that the body of the unfortunate King was buried without any pomp in the ancient Abbey of Benedictine Monks at Chertsey, and remained there until it was removed by Henry VII. to Windsor. The site of the Abbey was afterwards occupied by a mansion, built in the reign of Charles II. by Sir Nicholas Carew, with materials furnished by the ruins. This house was taken down in 1810.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

SIX MONUMENTAL BRASS PLATES. In the possession of Messrs. Warner:—

1. A MAN in Armour, temp. Edward IV., circa 1480, length 2 feet ¾ inch. He is represented with bare head, and resting on his tilting helmet; his feet placed on a lion; and he is in the full armour of the period, with sword on one side, and dagger on the other.

2. The upper half of a LADY, 16¼ inches long; time of Henry VII., 1490, wearing a cap with lappets, close-fitting dress, and fur cuffs; her hands in the attitude of prayer.

3. A CIVILIAN; 15¼ inches high, clothed in a long furred gown, with large loose sleeves; from his hands, in the attitude of prayer, hangs a rosary of large beads. Time, Henry VIII., circa 1510.

4. An Inscription:—HIC COMPONVNTVR OSSA THOMÆ TYE GENEROSI QVI ANIMAM DEO REDDIDIT VIGESIMO TERTIO DIE OCTOBRIS ANNO 1646 IVSTVS IN FIDE MORITVR. 15½ inches by 8½ inches.

5. A Group of Seven Sons, habited as Civilians. Date XVIth Century.

6. A DAUGHTER. Early XVIIth Century; height 7 inches.

The last two examples are probably fragments from larger brasses.

Exhibited by the MESSRS. WARNER.

A MONUMENTAL PLATE, of Copper, 19¼ inches wide, and 19½ inches high, brought from Netley Abbey. Its area represents two figures kneeling, a man in armour, and a lady, in the costume of the beginning of the reign of Henry VIII., circa 1510. The field of the Plate is powdered with roses, pines, and roundels; four beacons are also represented, with the words, **so habe I cause,** six times repeated. On a scroll, issuing from the mouth of the man, are the words, **unā petii a dno hanc requirā ut inhabite in domo Dñi.** "Unam petii a Domino, hanc requiram, ut inhabitem in domo Domini (omnibus diebus vitæ meæ.)"—*Vulgate.* "One thing have I desired of the LORD, which I will require: even that I may dwell in the house of the Lord all the days of my life."—*Psalm* xxxvii, 4.—*Common Prayer.* On a scroll from the lady's mouth are the words from the ninth verse of the same Psalm: **tibi dixit cor meū exquisibit te facies mea faciē tuā,** "Tibi dixit cor meum exquisivit te facies mea faciem tuam (Domine requiram.)"—*Vulgate.* "My heart hath talked of thee, Seek ye my face; Thy face, LORD, will I seek."

The present crest of the Marquess of Northampton, whose family name is COMPTON, is "a beacon fired proper;" and this crest, with the motto, "So have I cause," is to be seen in the east window of Sopley Church, near Ringwood, co. Hants. This very interesting relic, which has been presented by the Rev. H. B. Greene to the Surrey Archæological Society, was no doubt a memorial of some members of the noble family of Compton.

Exhibited by the REV. HENRY BURNABY GREENE, M.A.

MODELS

Of Vessels, Engines, Machines, &c.

A MODEL of the CLOTHWORKERS' STATE BARGE, A.D. 1640, presented by Edward Deane, Esq., Clothworker. On the top of the raised Saloon are three golden rams, that animal being the Company's Crest. Very few of these Civic barges are now in use since the Lord Mayors ceased to go to Westminster by water. The Corporation Barge, called the "Maria Wood," is, however, taken up the River in state every year.

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

A MODEL of the GREAT BELL of MOSCOW, on a Malachite Plinth. The original is called "Tsar-Kolokol," or "the Bell of Bells," and it lies at the foot of the Tower of John the Great. The Bell has been *re-cast* twice; first in 1654, and again in 1733, after it had fallen, on both occasions, to the ground, through the supporting timber beams catching fire. In 1737 it again fell, from a similar catastrophe, and remained partly buried in the ground, until it was raised upon its present pedestal by the Emperor Nicholas in 1836. Its present weight is 444,000 lbs.; its height is 19 feet 3 inches; circumference, 60 feet 9 inches, and thickness of metal 2 feet. Upon it are figures, in relief, of the Czar Alexis and the Empress Anne, at whose expense the first bell was re-cast; and on the scroll below is a representation of the Saviour, the Holy Virgin, and the Evangelists, surrounded by cherubim. The ringing of bells forms a considerable part of the religious ceremonies of the Greek Church in Russia, and as the places of worship in the chief cities are very numerous, the clangour on Saints' days may be imagined.

A MODEL of a RUSSIAN SLEDGE WATER-TUB, showing the method of conveying water from the River Neva, during winter, in St. Petersburg, to supply the houses.

Exhibited by HENRY GRISSELL, *Member.*

The working MODEL of TREVITHICK'S LOCOMOTIVE STEAM-ENGINE, patented 1802.

The peculiarity of this originally constructed Locomotive engine consists in a single working Cylinder placed within the boiler, the piston and piston-rod being connected by a cross head and side rods to cranks on the driving axle, furnished with wheels having a rim of cogs working in a row of cogs cast on the line of rails, with the view to prevent the slipping of the wheels, at that time deemed inevitable.

A KNITTING MACHINE, invented and patented by Joseph Whitworth, 1846. This Machine consists of a series of mechanical contrivances for producing the same, or very similar motion, to the hand-knitting needles. It is effected by suitable cams and a row of horizontal needles working backwards and forwards, the distance of each "run" being determined according to the width of the article required, by means of a shifting spring or catch.

A MODEL of the GREAT EASTERN STEAM-SHIP, constructed on the "Wave" principle and lines of Mr. J. Scott Russell, at the works of Messrs. J. Scott Russell & Co., Millwall, for the Eastern Steam Navigation Company, 1857. Length, 680 feet; breadth, 83 feet; depth 58 feet; tonnage, 23,000 tons; carries of coals and cargo 18,000 tons; nominal horse-power of paddle-wheel engines, constructed by Messrs. J. Scott Russell & Co., 1,000-horses power; nominal horse-power of screw engine, constructed by Messrs. James Watt & Co., 1,600-horses power; draught of water, light, 18 feet, loaded 28 feet.

PHOTOGRAPH of the FIRST LOCOMOTIVE ENGINE employed on a public railway.

This Engine was built by George Stephenson in September, 1825, and continued to run on the Stockton and Darlington Railway till 1850. It is now placed on a pedestal in front of the Darlington Statue.

Exhibited by the MUSEUM OF PATENTS, SOUTH KENSINGTON.

The actual SCREW PROPELLER (of Iron) used by Mr. FRANCIS PETTIT SMITH, in 1836 and 1837, in the Steam-boat "Francis Smith," of 9 tons burden, and 6-horses power.

This instrument is of great interest as being the first practical screw propeller that made a sea-trip, and thereby demonstrated its feasibility and advantages.

The little vessel, with Mr. Smith on board, made a run in September, 1837, from Blackwall to Margate, on to Ramsgate, and thence to Dover and Folkestone. Her log has preserved her performance, and among other data, recording the "towing out of a revenue vessel of considerable tonnage from Folkestone, the wind setting right into the harbour," and other satisfactory trials, proceeds to state that after returning hence to Ramsgate, "she left against the wish of the pilot, the wind being dead on the North Foreland, and the sea often breaking into the boat and nearly filling it with water." By her behaviour she clearly established the superior effect of the screw over the ordinary paddle-wheel in rough weather, and elicited the good opinion of many experienced nautical men. She returned to Blackwall after a cruize altogether of upwards

of four hundred miles, exhibiting a speed of eight statute miles per hour. "The vessel was occasionally put under press of sail, even carrying the gunwale under water, without affecting the action of the propeller in the least, and when this was disconnected from the engine, it offered but a trifling resistance to the sailing qualities of the boat."

This successful essay led to the building of the "Archimedes," of 237 tons, and 90-horses power, which finally established the efficacy of the Screw, and the anticipations of Mr. Smith. Some years, notwithstanding, elapsed before existing prejudices were overcome; but now nearly all our ships of war, and those of other nations, are fitted with this means of propulsion, as also a large proportion of the mercantile navy. As an auxiliary in sailing ships, making very distant voyages, it is not even yet fully applied or appreciated.

Mr. Smith further records that, prior to the above experimental trip, trials were made repeatedly on the Paddington Canal, and the performances witnessed and investigated by several scientific men (amongst others, especially, by Mr. Thomas Howard, a Member of the Ironmongers' Company), who were unprejudiced enough to give a favourable judgment at that early stage of the project.

Exhibited by FRANCIS PETTIT SMITH.

A WORKING MODEL, with levers (omitting the hydraulic ram), of the Proving Machine, for 200 tons tension, at the King and Queen Iron Works, Rotherhithe. The model is adjusted to demonstrate the inherent elasticity of wrought iron; also of the full retention of this property, after being stretched beyond the elastic limit, contrary to general supposition. Appended is a pattern of bridge bars, rolled entire with the heads, by Mr. Howard's patent process, now largely introduced.

Exhibited by THOMAS HOWARD, *Member.*

A MODEL of Mr. APPOLD'S well-known CENTRIFUGAL PUMP, showing its action and construction.

Exhibited by JOHN GEORGE APPOLD, F.R.S.

A sample of IRON SAND, from a very large deposit on the sea shore at Taranaki, New Zealand, many miles in length; with a specimen of iron reduced therefrom *without a flux.* This ore is of very rich and peculiar quality, and would be very valuable if the transport were not costly. Excellent steel has been manufactured from it, the articles possessing great endurance and temper.

Exhibited by STEPHEN WILLIAM SILVER, *Member.*

The MODEL of a PAIR of OSCILLATING MARINE ENGINES, of 500-horse power, with paddle-wheels, as fitted on board of H.M.'s ship "Sphynx," by Messrs. John Penn and Son. This Model illustrates the lightness and compactness of oscillating engines, and the advantages of direct action over the side lever, formerly employed in steam-vessels.

The MODEL of a PAIR of OSCILLATING MARINE ENGINES, of 40-horses power, showing feathering wheels on one side, and ordinary wheels on the other. By Messrs. John Penn and Son. The feathering presents these advantages over the fixed paddle,—it enters and leaves the water at the position of greatest propulsive effect, and nearly removes the detriment arising from deep immersion, either in smooth water by the loading of the vessel, or in rough water at sea by the inequality of the surface. These wheels, originally introduced by Mr. Morgan, were given up some years back, but having been improved and simplified, they are now very generally employed.

Exhibited by JOHN PENN, F.R.S., J.P., *Member.*

A MODEL, representing a PAIR of HORIZONTAL ENGINES, intended more especially for vessels of war, where it is necessary for the machinery to be kept below the water-line. These engines are adapted for the largest class of vessels, and have been constructed of various sizes, from 250 up to 1,000-horses power, and have been extensively employed in the British and other Navies.

A MODEL, representing a PAIR of ENGINES, on a similar principle, from which engines have been made for vessels, from 50 up to 350-horses power.

A MODEL, representing a PAIR of UPRIGHT ANNULAR CYLINDER ENGINES, as patented by the late Mr. Joseph Maudslay, and intended to be used in Commercial Steam-vessels, where it is not necessary to keep the machinery low down in the ship.

A MODEL, representing the FEATHERING SCREW PROPELLER, as patented by the late Mr. Joseph Maudslay, the advantages of which are these:—It enables the blades of the Screw Propeller to be placed fore and aft in a line with the keel of the vessel, when it is required to proceed under sail alone, thus avoiding the resistance offered by the ordinary screws when dragging through the water, while at the same time the steering of the vessel is improved in consequence of the blades filling up the apertures, in a great measure, when they are placed fore and aft, and in a vertical position. This arrangement also offers the advantage of being able to alter the pitch of the screw at pleasure, so as to adapt it to various conditions. The propeller is mounted in a lifting frame for sake of examination and repair, and the feathering operation is easily effected from the deck.

Exhibited by MESSRS. MAUDSLAY, SONS, AND FIELD.

A working MODEL in Brass of the ENGINES fitted on board H.M.'s 90-gun ships "Nelson," and "Waterloo;" each of 500-horses collective nominal power, $\frac{1}{8}$th size. The engines are of the description known as the horizontal double piston-rod engines, acting direct on the propeller shafting, having two horizontal cylinders with double piston-rods to cross heads, and connecting-rods returning to crank pins; the air-pumps being worked direct from the cylinder pistons. All the machines are kept low and compact, so as to be well under the load water-line of the vessels, and thus preserve them as much as practicable from injury by shot, shell, &c.

Exhibited by MESSRS. RAVENHILL, SALKELD, AND CO., LONDON.

A MODEL of a SAILING FRIGATE of 51 guns; scale ¼th of an inch to a foot. Made of the oak of the "Teméraire," Nelson's second at Trafalgar. The jack and ensign staff are out of the "Victory's" mizen mast, close to which Nelson fell. This very beautiful model was designed and made by Henry Smith, of Rotherhithe.

Exhibited by WILLIAM WRIGHT LANDELLS, J.P.

A MODEL, to scale, showing longitudinally and transversely the frame, fastenings, teak-planking, and iron-plating, as constructed in Her Majesty's Steam-ship (screw) "WARRIOR."

This model, and that of the 51-gun Frigate, served to illustrate the highest state of our marine defences at their respective periods.

Exhibited by the THAMES IRON WORKS AND SHIP BUILDING COMPANY.

MEDALS AND MEDALLIONS.

MEDAL of KING CHARLES I., silver gilt. On the obverse is the King's bust in profile; to the right is inscribed CAROLVS · I · D · G · MAGN · BRIT . FRANC · ET · HIB · REX · ÆTATIS · SVÆ ·, and in small figures at the back of the shoulder a date, 1642. On the reverse is a female figure, holding in her left hand a torch, and with her right hand scattering flowers over a city, which is seen under the car drawn by a Pegasus: in the front of the car the Gallic Cock is placed as an ornament. The motto is, VIRTVTIS FORMÆQ. PRÆVIA. This Medal was purchased by a silversmith at Northampton from a labouring man, who came from Naseby, but could give no further account of it than that it was used by his children as a plaything, not being aware of its value.

Exhibited by EDWARD PRETTY.

A SILVER POUND of KING CHARLES I., of the "declaration type," struck at Oxford, the mint of that city being under the direction of Sir William Parkhurst and Thomas Bushnell, of Aberystwith. *Obverse,* the King on horseback in armour, holding a sword erect, his scarf floating behind; the horse (small) treading on arms. *Legend,* "CAROLUS D. G. MAG : BRITAN : FR : ET : HIB : REX :" Mint mark, five pellets: Prince of Wales's plume behind the King. *Reverse,* Three Plumes—XX (for twenty shillings). *Legend,* across the coin, "RELIG : PROT : LEG : ANG : LIBER : PAR :" Date, 1642; Mint mark, five pellets. Weight, 4 oz. 1 dwt.

Exhibited by GEORGE LAMBERT.

A bold profile MEDALLION in BRONZE of OLIVER CROMWELL, evidently of the period, and probably the work of, Simon. It was purchased after the death of the last of the Fieldings, an old Cromwellian family, of Denbighs, near Hazlemere, Surrey, in 1853.

Exhibited by the REV. JAMES BECK, M.A.

A MEDALLION, of Inigo Jones, the Architect, in Wedgwood Ware. A MEDALLION, of Guttenburg, the Printer, by Müller. A MEDALLION, of King George II., in Bronze. A MEDALLION, of a Knight of the Garter, presumed to be the great Duke of Marlborough; it is in Horn, impressed from the lid of a snuff-box. A MEDALLION, of Dr. Stukeley, the Antiquary, in Wedgwood Ware.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

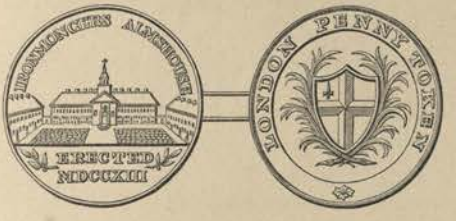
A BRONZE MEDALLION PORTRAIT of JOHN, LORD CARTERET, K.G.; 2 inches in diameter. On the obverse, a profile bust, in plain dress, and full flowing hair; inscribed IOHANNES CARTERET. On the reverse is an ornamental shield inscribed, BARO DE CARTERET. MDCCXLIV.

The Carterets were an ancient family in Jersey, which island was nobly defended in 1374 from a French invasion of 10,000 chosen men, under the famous Du Guesclin, Constable of France, by Reginald de Carteret, who, for his valour, was knighted, with his seven sons, in one day, by King Edward III. Among his descendants was Sir George Carteret, a distinguished naval officer in the reign of Charles I., by whom he was created a Baronet in 1645; as Governor of Jersey he defended that island against the Parliamentary Forces, and which he only surrendered on receiving the commands of Charles II. so to do. His grandson, Sir George Carteret, second Baronet, was created, 1681, Lord Carteret of Hawnes; he married Lady Grace Granville, daughter of John, Earl of Bath, and their only surviving son, John, succeeded his father as second Lord Carteret, in 1695, and also, in right of his mother, to the titles of Viscount Carteret and Earl Granville at her death in 1744. He held several important offices: was a Principal Secretary of State in 1721, Lord Lieutenant of Ireland in 1724 for six years, Lord President of the Council in 1751, and was made a K.G. His first wife was Frances, only daughter and heir of Sir Robert Worsley, Bart. (whose wife was Frances, only daughter of Thomas Thynne, first Viscount Weymouth), by whom he had Robert, his successor as Earl Granville, and four daughters: 1. Grace, married to Lionel, third Earl of Dysart; 2. Louisa, to Thomas Thynne, second Viscount Weymouth; 3. Georgiana, to William, second Earl Cowper; and 4. Frances, to John, fourth Marquess of Tweeddale. At the death of Robert, in 1776, without issue, the titles of Granville and Carteret became extinct, but the barony of Carteret was revived in 1784 in favour of Henry Thynne, second son of Thomas and Louisa Thynne aforesaid.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

A BRONZE TOKEN, having on the obverse a view of the Almshouses erected in the Kingsland Road, in compliance with the will of Sir Robert Geffery, Knight, a Member of the Ironmongers' Company, of which he was Master in 1685. He was Lord Mayor in the same year. The buildings occupy three sides of a spacious quadrangle, formerly paved, as shown on the medal, with round boulders, but now laid out in grass plats, with borders. Above is inscribed, IRONMONGERS' ALMSHOUSES, and below, ERECTED MDCCXIII. In the centre is the chapel, with a belfry, and over the doorway, in a niche, is a full-length figure of Sir Geffery, in

his robes of office, painted to the life. On the reverse are the Arms of the City of London, with the inscription, LONDON PENNY TOKEN.



This eminent citizen and benefactor by his will, dated February 10th, 1703, gave his estates in trust to the Ironmongers' Company, first, for purposes specified, and the residue to purchase a piece of land, and to erect Almshouses for poor persons. The number having apartments and pensions amounts to forty-two. There are residences for the Chaplain, Matron, &c. The token is now the property of the Ironmongers' Company, to whom it was presented by Dr. Iliff after the Exhibition.

Exhibited by W. J. ILIFF, M.D.

A BRONZE COMMEMORATION MEDAL of PETER PAUL RUBENS, born in 1577, died in 1640; $1\frac{3}{4}$ inch in diameter. On the obverse is the portrait of the great artist, three-quarter face, in the well-known hat. On the reverse is inscribed, in the centre, ANVERS ELEVE UN MONUMENT A RUBENS 1840; and round the border, PAR LES SOINS DE LA SOCIETE ROYALE DES SCIENCES LETTRES ET ARTS. Rubens was born at Cologne, but he usually resided at Antwerp, the native city of his ancestors, where many of the churches are enriched with his choicest works. He is said to have painted 1,800 pictures, and it is difficult to decide in which branch of art he most excelled, history, portraits, landscapes, animals, fruit, or flowers. He was knighted by Charles I. in 1630, when the great painter had finished the ceiling of the Banqueting House, Whitehall.

A BRONZE ACCESSION MEDAL of GEORGE IV.; $2\frac{3}{4}$ inches in diameter. On the obverse is the profile of the King, wreathed with laurel, and wearing Roman armour, inscribed around, GEORGIVS IV. DEI GRATIA BRITANNIARVM REX. On the reverse is a wreath of oak leaves and acorns, with the rose, thistle, and shamrock, and inscribed in the centre, ACCESSIT XXIX IAN. MDCCCXX.

Exhibited by CHARLES JOHN SHOPPEE.

A BRONZE MEDAL of GOETHE. A gold-plated MEDAL of the Princess CHARLOTTE of WALES and PRINCE LEOPOLD, of Saxe-Coburg. A miniature BUST of the late Mr. HUSKISSON. A LEAD PLAQUE CAST of OLIVER CROMWELL An Oval Bronze PLAQUE RELIEF, representing Convivial Scenes.

Exhibited by SAMUEL HAYNES AUNGIER.

A BRASS MEDAL, taken from a Russian Soldier at Inkermann, during the Crimean War, 1855.

Exhibited by PHILIP HENRY HOWARD, OF CORBY CASTLE.

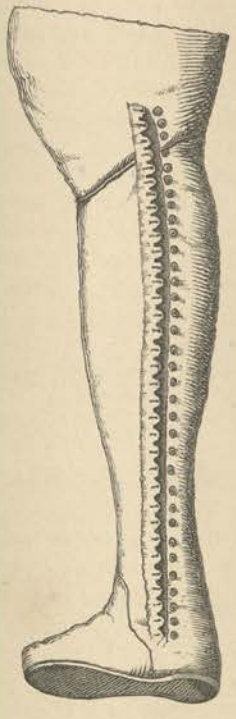
HISTORICAL RELICS.

THE MITRE of THOMAS À BECKET, Archbishop of Canterbury, A.D. 1162 to 1170. "It was," says the Very Rev. Canon Rock, "long preserved in the Treasury of Sens Cathedral, with the chassuble, alb, girdle, and maniple, worn by the exiled Archbishop during his residence in that city, A.D. 1166. The ground of this mitre *is of coarse white linen. Branching all over it* spreads a tasteful design delicately embroidered in very thin gold thread, and in drawing quite characteristic of the XIIth Century. The spaces between the golden pattern are wrought all over with stitchery done in very fine white thread, so that at first sight the mitre and the two lappets seem to be of lawn, the byssus of liturgical writers. At a later period, the spaces between the gold were overlaid with a web of thin white silk. The *titulus*, that is, the mark of dignity and honour, or the upright stripe, one before, another behind, in the middle of the mitre, as well as the *corona*, or horizontal one running round the brows, both now shown by those crimson ribbons, were once filled in with gold embroidered bands, leaving uncovered very narrow strips of the under crimson, by way of edging. But all these bands have dropped off, or perhaps been torn away, for sake of the pearls or jewels, that were set upon them. *English needlework*, XIIth Century."—See *Illustration of Infula.*

This great churchman, born in 1119, was the son of Gilbert Becket, the English squire of a Norman lord. MONS. THIERRY, in his valuable *History of the Norman Conquest*, says, "It appears that his real name was Beck, and that the Normans, among whom he lived, changed it into a diminutive, as was customary with them, making it Becket." In 1152, Thomas à Becket had become Chancellor, and in 1162 was consecrated Archbishop of Canterbury, having been ordained a priest only the day before. Soon afterwards began his great struggle with Henry II., which caused his exile in 1164, and led to his murder in 1170. He was the first Englishman, since the Conquest, who obtained any post of importance.

Exhibited by HIS EMINENCE CARDINAL WISEMAN.

The BOOTS, GLOVES, and SILVER SPOON of KING HENRY VI., now in the possession of Captain Pudsey Dawson. The Boots and Gloves are of tanned leather, lined with deer-skin, and are remarkably small for a man The Spoon, which is silver, bears the plate mark, the Lombardic capital H, which answers to the year 1445. These interesting relics of an unfortunate monarch were worn by him in his flight from the battle-field of Hexham, A.D. 1463, when he was hotly pursued by the soldiers of the victorious Edward IV., but Henry made his escape, by rapid riding, towards the north, and was concealed by his friends in Lancashire for nearly twelve months, shifting his quarters to avoid bringing peril upon his adherents. Among other places, he remained for six weeks at Bolton Hall, the seat of the loyal Sir Ralph Pudsey, Knight, and on quitting that abode the ill-fated King left behind these relics. The King next took refuge at Waddington Hall, the seat of the Tempest family; but here he was discovered by his enemies, and carried away to the Tower of London, having left his pencase of leather, and which remained with descendants of that family until it was given by one of them, Mr. Thomas Lister Parker, to the present owner, the Hon. Robert Curzon. The seizure of King Henry is described by SHAKSPEARE in *The Third Part of King Henry III., Act.* v., *Scene* 1: *A chase in the North of England. Enter Two Keepers, with cross-bows in their hands;* and soon afterwards—*Enter King* HENRY, *disguised, with a prayer-book*—when one of the keepers recognises his person:—



"This is the *quondam* King; let's seize upon him."

In the next scene, where King Edward is in his Palace in London, "a Nobleman" enters, exclaiming—

"My gracious lord, Henry your foe is taken,
And brought your prisoner to your palace gate."

By this "Nobleman," we may no doubt understand Sir James Harington, whose servants captured the fugitive King at Waddington Hall, for which service Edward IV. rewarded the knight, "for taking his great rebel Henry, lately called Henry VI.," with the castle, manor, and lordship of Thurland, and other lands in the counties of Lancaster, York, and Westmorland, which belonged to Richard Tunstall. The writ is dated July 29th, 1465. RYMER'S *Fœdera.*

Exhibited by CAPTAIN PUDSEY DAWSON.

The GARTER PLATE of THOMAS HOWARD, fourth DUKE of NORFOLK, K.G., removed at his attainder from his Stall in St. George's Chapel, Windsor, and now in the possession of his lineal descendant, Philip Henry Howard, Esq., of Corby Castle. This nobleman, the first person who was created a K.G. in the reign of Queen Elizabeth, was the eldest son of the accomplished Henry Howard, Earl of Surrey, K.G., who was beheaded *vitâ patris*, by order of Henry VIII., January 20, 1546, and was eldest son of Thomas, the third Duke, who only escaped the same fate through the death of the King taking place the day before his intended execution. The fourth Duke was a staunch friend to Mary, Queen of Scots, to whom her partizans proposed that she should marry him, to strengthen her cause against her rival Queen Elizabeth, whose jealousy of this alliance led to the Duke's impeachment for high treason, for which he was beheaded on Tower Hill, June 2, 1572, and being attainted was degraded from the Order of the Garter. CAMDEN thus speaks of him—"Incredible is it how dearly the People loved him; which he had purchased through his Bounty and singular curtesy, not unbecoming so great a Prince. The wiser sort was diversely affected. Some were terrified with the Greatness of the Danger, which while he lived seemed to threaten by means of him and his Faction: Others were moved with Pity towards him as a Man of high Nobility, singular Goodness of Nature, goodly Personage, and manly Countenance, who might have been both a great Strength and Ornament to his Country, had not the cunning Practices of his malicious Adversaries, and slippery Hopes under colour of public Good, diverted him from his first course of Life."

The plate is boldly engraved with the Duke's Arms, enamelled in their proper colours, being Quarterly of Four, viz.:—1. HOWARD; 2. ENGLAND; 3. WARREN; 4. MOWBRAY; as borne in the present day, within the ribbon, and motto of the Order, having for supporters *two* lions, and the Crest of Thomas of Brotherton, as at present worn, placed upon a close helmet in profile; above is the motto, SOLA VIRTVS INVICTA. The following is the inscription on this Garter Plate:—

DV * TRESHAVLT * PVISSANT
ET * TRESNOBLE PRINCE ∞
THOMAS * DVC * DE * NORFFOLK
CONTE * MARISHALL * DANGL
ETERRE * ET * CHLR * DV * TRESN
OBLE * ORDRE * DE * LA * IARRITIERE
FVST EN STAILE 3 IOVR DEIVNE
1559.

Exhibited by PHILIP HENRY HOWARD, OF CORBY CASTLE, F.S.A.

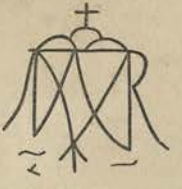
The WALKING STAFF of JOHN FISHER, Bishop of Rochester, carried by him to the place of execution, Tower Hill, where he was beheaded on the 22nd of June, 1535, aged 76 years and 9 months. He was born at Beverley, in Yorkshire, in 1459, and became Vice-Chancellor of Cambridge, and Chaplain to Margaret Beaufort, Countess of Richmond (mother of Henry VII.), who, through his influence, founded St. John's and Christ's Colleges in that University.

He was consecrated Bishop of Rochester in 1504, but having denied the Supremacy of Henry VIII. as Head of the Church, he was convicted of high treason, and beheaded on Tower Hill in 1535. This Staff has been long preserved in the Eyston family.

The Pope sent a Cardinal's Hat to Bishop Fisher, when he was in prison, which however he would not accept, and Henry VIII., hearing of the proffer, swore with one of his great oaths, "he shall wear it on his shoulders, for I'll leave him never a head to set it on." Like his illustrious fellow-victim, Sir Thomas More, the Bishop, despite his age and infirmities, displayed great courage on the scaffold. He had been Confessor to the Countess of Richmond, mother of Henry VII., and preached her funeral sermon.

Exhibited by CHARLES J. EYSTON.

A ROMAN CATHOLIC ORNAMENT of foliated work in silver. On the reverse is a monogram pounced, *M R* under a crown and cross (see *Illustration*), which has reference probably to Queen Mary (Tudor) of England, A.D. 1553–1558, by whom it is said this ornament was worn. It was found on taking up an old oak flooring at Windsor Castle, a few years since. On the obverse is a figure of the Blessed Virgin crowned, and with a glory of rays round her head, holding the dead body of the Saviour in her lap (*a Pietá*); the robing of the figure is much extended towards the feet, in the stiff Spanish and Portuguese fashion. On either side of the Virgin are some letters, which appear to be, N S D and Æ Y R; of which the three first may stand for *Nostra Senora Dolorosa*. This ornament may have been a present from Philip of Spain to his Consort, Queen Mary.



Exhibited by ROBERT WESTWOOD, *Member.*

GLOVES, formerly belonging to King James I., A.D. 1603–1625. From the Collection of Ralph Thoresby they passed to the possession of Horace Walpole. They are formed of brown Spanish leather, sewed with gold, and ornamented with purple fringes, and a vandyked border of purple silk embroidered with silver.

A blue silk SASH, with silk tassels enriched with silver thread; and a PURSE, embroidered with white, blue, yellow, and amber-coloured beads, and bearing the following inscription,—"The gift of a friend, 1623." The last two relics are reputed to have belonged to King Charles I., and were formerly in the possession of a descendant of Captain Silas Titus, together with the secret autograph correspondence of that monarch with Captain Titus, during the King's imprisonment in Carisbrook Castle.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A., F.S.A.

The GLOVES of KING CHARLES I., delivered by him, on the morning of his execution at Whitehall, January 30th, 1649, to his faithful friend, Bishop Juxon.

"REMEMBER!"

"A Monarch sentenc'd to his death,
By vulgar, base, plebeian breath;
A Lawgiver, by laws unknown,
Condemn'd to lose his head and throne;
Nay, and to make the odium more,
This must be done at his own door,
And all under the false pretence
Of liberty and Conscience."

SAMUEL BUTLER.

The following tribute to the Royal Martyr is from the pen of the upright Andrew Marvell:—

"While round the armèd bands
Did clap their bloody hands,
He nothing common did, or mean,
Upon that memorable scene:
But with his keener eye
The axe's edge did try;
Nor called the gods with vulgar spite,
To vindicate his hapless right,
But bow'd his comely head
Down as upon a bed."

Bishop (afterwards Archbishop) Juxon had an estate at Little Compton, co. Gloucester, to which he retired during the Commonwealth. His family afterwards settled at Lechlade, in the same county. "The Gloves remained in possession of the family until about twenty years since, when they were presented by B. J. Chapman, Esq., whose father had married a descendant of Bishop Juxon, to Mr. Park Nelson." The good Bishop died in 1663, at the age of 80; his nephew and heir, William Juxon, was created a Baronet in 1660, but the title became extinct at the death of his son, the second Baronet, in 1740, without issue.

Exhibited by PARK NELSON.

The GARTERS of HENRIETTA-MARIA, Queen of Charles I., King of England, who was the youngest child of the great Henri Quatre, and Marie de Medicis, of France, and was only six months old when her illustrious father fell by the hand of Ravillac, in 1610. Born 25th November, 1609, Henrietta-Maria was married in her sixteenth year, 21st May, 1625, to Charles I., and by him was mother of two succeeding sovereigns, Charles II. and James II., and of four daughters, of whom Mary became the wife of William of Nassau (their son was William III., King of England); and her youngest, Henrietta-Maria, married Philip, Duke of Orleans. The character of Charles's Queen was brightest in adversity. In the contest between that King and his people, Henrietta-Maria had to endure great privations, and she displayed the highest devotion to her husband. Passing over to Holland, she raised two millions sterling by the sale of her jewels, to assist Charles in his wars. Just before the battle of Newbury, she was obliged

to part from the King, whom she never saw again on earth. She retired to France, and was at one time reduced to such distress that she was found by Cardinal de Retz in a mean hovel, her last loaf eaten, and her little daughter Henrietta in bed, without a fire, though it was noon, and snow falling, for the sake of warmth, as the last faggot was burned. The royal widow returned to England to witness the marriages of her two sons, and for three years resided at Somerset House, but the climate not agreeing with her, she finally left England for France, where she died, in August, 1669.

Exhibited by MRS. GORDON CANNING.

NELL GWYNN'S LOOKING GLASS, in a frame of needlework, 2 feet 10 inches high by 1 foot 9½ inches wide. The glass itself is a Vauxhall plate, 12 inches by 10½ inches. At the top of the frame is worked a full length figure of Charles II. in an undress suit; at the bottom is one of Nell Gwynn, also in a plain suit. On the sinister side of the frame is a whole length of the Merry Monarch in a full dress suit, with the Order of the Garter; and on the opposite side is the favourite actress. The border is filled up with animals, birds, and flowers. All the figures are worked in beads.

Eleanor Gwynn, born February 2, 1650, in the neighbourhood of Drury Lane, was first an orange girl, and afterwards an actress, in the King's Theatre. OLDYS tells us that "little Nelly was said to have the smallest foot of any woman in England." By her royal lover, Charles II., she was mother of Charles Beauclerk, the first Duke of St. Albans. Nelly was a great favourite with the public, for her kindness of heart; and she is said to have instigated the Merry Monarch to build Chelsea Hospital. She died in November, 1687, and was buried at St. Martin's-in-the-Fields; her funeral sermon being preached, as she requested in her will, by Dr. Tenison, afterwards Archbishop of Canterbury. Almost the last words of Charles to his successor contained an injunction, "not to let poor Nelly starve."

SAMUEL PEPYS, in his *Diary*, has several allusions to this favourite actress:—"Saw pretty Nelly standing at her lodgings' door in Drury Lane, in her smock sleeves and bodice, looking upon one; she seemed a mighty pretty creature."

"Here in a box above we spied Mrs. Pierce, and going out they called us, and so we staid for them, and Knipp took us all in, and brought to us Nelly, a most pretty woman, who acted the great part of Cœlia to-day very fine, and did it pretty well: I kissed her, and so did my wife, and a mighty pretty soul she is." SIR WALTER SCOTT remarks, "It is just as well Mrs. Pepys was present on this occasion."

Exhibited by HENRY CATT, now WILLETT.

A Jewelled pendant ENSEIGNE, or RELIQUARY, which is traditionally said to have belonged to CATHERINE of BRAGANZA, Queen of CHARLES II., married in May, 1662; said to have been given by her to the family of the Comptons of Hartbury, co. Gloucester, of whom the Exhibitor is the lineal descendant.

It consists of a cylindrical portion of the arm-bone, probably of some saint, which measures about 2 inches in length by 1 inch in diameter, and is mounted in a frame-work, or *fregio*, formed of three hoops of gold, set with gems and elaborately enriched with translucent enamels of the richest colours. The bone appears in the intervals of these decorations; at each extremity of the cylinder is a convex circular plate, exquisitely enamelled, attached by a hinge so as to close the open end of the piece of bone, and forming the lid of a small receptacle in which a scented pastille was enclosed, probably as a precaution against any unpleasant odour from the relic. Upon the cylinder is affixed, on a richly jewelled base, a crucifix, with figures of the Virgin and St. John. The figures are in full relief (*lavoro di piastra*), the garments and all details elaborately enamelled; on the reverse of the cross appear the emblems of the Passion, and beneath is a medallion, delicately painted, representing the Fall in Paradise. To the upper side of the *fregio*, ending the cylinder, are also attached two chains, richly jewelled at intervals uniting in an arched ornament at top, set with diamonds and rubies, and having a ring by which the jewel might be suspended. To the lower side of the cylinder it appears that three pendants, now lost, were attached. This reliquary is perhaps unique in the beauty of the varied hues of the enamels, for the most part translucent on relief, with which it is everywhere enriched, and also in the perfection of the skill of the goldsmith. It is probably of Italian workmanship, and may be assigned to the commencement of the XVIth Century. It presents an admirable exemplification of the processes employed in the *lavori di minuteria*, and of all the details of art described by Cellini in his Treatise *dell' Oreficeria*, cap. v.

Exhibited by MRS. GORDON CANNING.

CIVIC COMPANIES' GARLANDS.

"To crown thy temples, this provincial garland;
Accept, wear, and enjoy it as our gift,
Deserv'd, *not* purchas'd."

FORD.—*The Broken Heart, Act* i, *Scene* 1.

A BADGE of dignity, or pre-eminence, worn round the temples, has been used from very early times, and under the names of crown, chaplet, wreath, or coronet, has reference to the garland of leaves or herbs, with which the victors in the heathen games were crowned, and afterwards applied to conquerors and kings, and continued by the latter to this very day on their coins.

ADDISON thus renders from Ausonius an epigram, wherein is mentioned the origin of the prizes or garlands, bestowed on the victors in the four great festivals of the Greeks, the Olympian, Pythian, Isthmian, and Nemean Games:—

"For heroes two, and two for Gods ordain'd;
Jove bade the *Olive* round his victors wave;
Phœbus to his an *Apple*-garland gave;
The *Pine* Palæmon; nor with less renown,
Archemorus conferr'd the *Parsley* crown."

Among the Romans, the most honourable reward for a Captain who well sustained a siege, and delivered his place from an enemy's presence, was a Garland made of *Grass*, that being the only herb that can be supposed to be found in a place long besieged. This was called *Corona Graminea*, sive *Obsidionis*, and was esteemed beyond all other crowns, those of Gold, Olive, Palm, Oak, and Ivy, all giving place to common grass, "that royal herb of dignity," as honest Gwillim terms it. The *Civic* Garland, *Corona Civica*, was next in esteem; it was made of oak leaves, and was the reward of him who saved the life of a citizen, also of him who slew the first enemy in battle, or that first mounted the walls of a fortress. The *triumphal* garland was made of laurel, or bay leaves, and was worn by Generals and Emperors, and in later times has adorned the brows of Poets. Other crowns were formed of the olive, myrtle, ivy, and parsley,

and flowers. In the *Book of Wisdom*, ii, 8, the voluptuary says, "Let us crown ourselves with rosebuds, before they be withered;" see also ch. iv, 2: and chaplets of roses or flowers were generally worn by guests at Roman banquets. In his great Roman plays, SHAKSPEARE shows his acquaintance with the customs of the heathens. In *Coriolanus*, the General Cominius relates the exploits of Caius Marcius, when only sixteen years old—

"he bestrid
An o'er-press'd Roman, and i' the consul's view
Slew three opposers; . . . . . .
He prov'd best man i' the field; and for his meed
Was brow-bound with the oak."
Act ii, *Scene* 2.

In *Julius Cæsar*, Cassius, though dead, is crowned with a wreath of victory by Titinius:—

"take this garland on thy brow,
Thy Brutus bid me give it thee."
Act v, *Scene* 3.

In *Antony and Cleopatra*, the Egyptian Queen, lamenting her great Roman's death, exclaims:—

"O wither'd is the garland of the war."
Act iv, *Scene* 13.

Even in his English historical plays the Poet keeps up the classic allusions to the heathen sports; George Plantagenet, afterwards Duke of Clarence, proposes to rally the dispirited Yorkists:—

"And, if we thrive, promise them such rewards
As victors wear at the Olympian games."
3 *King Henry VI.*, *Act* ii, *Scene* 3.

And in the next play, the "valiant crook-back prodigy," in his opening soliloquy, says as Gloster:—

"Now are our brows bound with victorious wreaths."
King Richard III., *Act* i, *Scene* 1.

And later in the drama, as King, he tells the widow-queen Elizabeth:—

"Bound with triumphal garlands will I come."

In *King Henry IV.*, the word garland is used more than once for the royal crown. Thus the King to his son:—

"So thou the garland wear'st successively."
Second Part, *Act* iv, *Scene* 4.

In *King Richard III.*, that Prince's minion Catesby tells Hastings:—

"It is a reeling world, indeed, my lord,
And, I believe, will never stand upright,
Till Richard wear the garland of the realm.
Hastings. How! wear the garland? dost thou mean the crown?
Catesby. Ay, my good lord."
Act iii, *Scene* 2.

In many places in Scripture where the word crown occurs, it means a garland. Of this there is a striking instance in the text, 1 *Peter* v, 4, "And when the Chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away." In the Greek text, the expression is, an amaranthine crown, or as it may be rendered, "an evergreen garland." And the same Greek word for crown is also used in the passage, 1 *Cor.* ix, 25, where St. Paul alludes to the exertions of the athletes in the Stadium:—"Now they do it to obtain a corruptible crown," that is, a garland made of leaves, which would soon wither.

The Crown of Thorns, placed on the Redeemer's brow by the Roman soldiers, in allusion to the Imperial wreaths of victory, was a Garland of acanthus, the *Naba* of the Arabians, the leaves of which resemble those of ivy, thus serving to hide the prickly anguish under a scornful show of outward triumph.

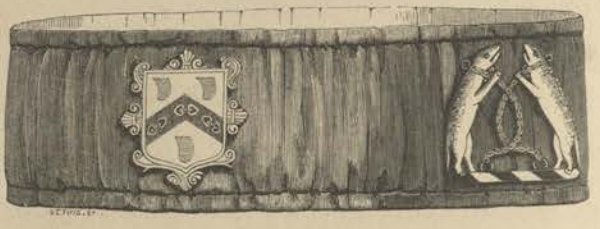
The imitation of the heathen garland is still seen in the chaplet of strawberry leaves surrounding the coronet of the highest rank in the English peerage.

In Heraldry a Garland, called also a wreath, or *torce*, was placed over the helmet of a Knight to sustain his Crest. The idea is supposed to be taken from the turban, or twisted wreath, worn by the Saracens; an example of this kind is shown at page 158 of this work, the ancient crest of the Cobhams of Sterborough, "a Soldan's head, bearded and wreathed." In modern usage the crests are placed either on a *chapeau*, or cap of maintenance, a coronet, or on a garland. In the latter case it represents two folds of cloth, silk, or wool, twisted, or wreathed, whence its names, of two tinctures taken from the field of the shield, and ordinary, or charge, consequently representing a metal and a colour; or metal and fur, as ermine; or colour and fur, since some coats consist only of an ermine field with an ordinary or charge of a colour, without any metal. Gerard Legh lays down the rule for depicting the wreath, "You must evermore begin with the *Metall*, and end with the *Colour*." In this Catalogue two instances are seen of crests upon garlands; at page 266, the Bolney crest "on a Torse silver & Sable;" and at page 270, that of Cutler, "on a wreathe golde and sables." But, generally speaking, it is not usual to name the tinctures; thus the old heraldic writers mostly allude to a person's crest as placed on a wreath, or *torce*, "of his colours."

G. R. F.

Civic Companies' Garlands.

THREE GARLANDS, formerly worn by the Master and two Wardens of the IRONMONGERS' COMPANY, upon their entrance into office; each cap consists of a fillet of velvet, about three inches in width,—that for the Master is crimson, and the Wardens' caps are green, all padded, and lined with silk, and ornamented with the arms and crest of the Company, engraved on small silver plates, and enamelled in their proper colours. The custom of "crowning" the Master and Wardens on



Election Day has long ceased in this Company, but it is still continued by the Fishmongers', Skinners', and other Companies.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

FOUR GARLANDS, worn by the Master and three Wardens of the BARBER SURGEONS' COMPANY, on Election Day. The Master's cap consists of crimson velvet, with gold tassels, surmounted by a wrought silver band, having the arms, supporters, and crest on one of the shields, together with the Tudor Rose crowned, within a foliage of oak leaves and acorns, which are gilt. Two of the Wardens' caps are of crimson satin, and the third, of later date, is in green satin, all similar in form to the Master's garland, but the silver mountings are without the supporters to the arms, and one garland only bears the Company's motto:—

DE PRÆSCIENTIA DEI.

Exhibited by the WORSHIPFUL COMPANY OF BARBER SURGEONS.

FOUR GARLANDS, of the Master and Wardens of the LEATHERSELLERS' COMPANY. They are of corded blue silk, edged with gold lace borders, and powdered with trefoils in gold, mounted in silver parcel gilt, with figures of rams, goats, stags, and heads of goats; and also the arms, supporters, crest, and motto of the Company. Their arms are, argent, three bucks trippant reguardant gules.

Exhibited by the WORSHIPFUL COMPANY OF LEATHERSELLERS.

The GARLANDS of the MASTER, and THREE WARDENS of the WORSHIPFUL COMPANY of CARPENTERS.

Mr. Edward Basil Jupp, F.S.A., in his history of the Company (1848), states that, "The custom of crowning the new Master and Wardens still exists in the Company, and the crowns or garlands used for the purpose are the same which were in their possession nearly three centuries ago. The Master's crown is a species of cap of crimson silk and velvet, embroidered with gold and silver lace. It bears date 1561; the initials [I T] are those of John Tryll, then Master."—(p. 211). On the garland are the City Arms (twice), and those of the Company, on silver plates, with merchant's mark in silver, and flowers embroidered in coloured silks.

The garlands of the Wardens bear the same date as the Master's crown, and are of crimson velvet, richly embellished with silver foliage and shields, having also respectively the initials of the donors, viz., I A, for John Abbott, W W, for Wolstone Wynd, and T P for Thomas Pecocke, then (1561) three Members of the Court. They were not, however, the Wardens, whose names are mentioned in the Company's Records, under the same year, "John Tryll, Mr Wyll^{m} Ruddock, Wyll^{m} Buttmor, Robard Quoyney, Wardens." The worthy Master gave his garland, "Itm Mr Tryll dyd gyv ye payntyng of ye sayd bay & also he gave a garland and a table cloth for ye p'lor." The next item in order is very interesting; "Itm: Wyll^{m} Ruddock, wyll^{m} buttmor, & Robard quoyney dyd gyve ye payntyg of ye other ij bays & over ye skrenes a storye & payntyg of ye skrenes."—(*Vide* Hist. of Company, pp. 222, 223). Mr. Jupp's suggestion, that the three Wardens were the donors of the very remarkable ancient Paintings in their Hall, which are described elsewhere in this Catalogue, appears to be well founded, and will account for the garlands being the gift of other members of the Company, and many of whom also contributed to embellish the Hall in the year 1561.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

PERSONAL ORNAMENTS AND JEWELLERY.

"In die illa auferet Dominus ornamentum calceamentorum, et lunulas, Et torques, et monilia, et armillas, et mitras, Et discriminalia, et periscelidas, et murenulas, et olfactoriola, et inaures, Et annulos, et gemmas in fronte pendentes, Et mutatoria, et palliola, et linteamina, et acus, Et specula, et sindones, et vittas, et theristra."—ISAIAS, iii, 18—23.

MANY of the objects described in this Catalogue are named in the foregoing language of the inspired Prophet, taken from the *Vulgate*, of which the following is the translation given in the *Douay Bible*, which, as is well known, follows closely the Latin text:—"In that day the Lord will take away the ornaments of shoes, and little moons, And chains, and necklaces, and bracelets, and bonnets, And bodkins, and ornaments of the legs, and tablets, and sweet balls, and ear-rings, And rings, and jewels hanging on the forehead, And changes of apparel, and short cloaks, and fine linen, and crisping pins, And looking glasses, and lawns, and head-bands, and fine veils."

Although ISAIAH alludes to the ornaments as worn by the Hebrews in his own day, about seven centuries B.C., yet it is clear from Scripture that such adornments had been in vogue from earlier times, and probably the fashioning of them was much the same, and has been continued to the present day in Eastern countries, where dress and articles worn on the person have hardly varied in character since the time of the Patriarchs. A very early mention of Personal Ornaments occurs when Abraham's head-servant, or steward, offers presents to Rebekah; —"the man took a golden earring of half a shekel weight, and two bracelets for her hands of ten *shekels* weight of gold."—*Genesis* xxiv, 22. Dr. W. Smith renders the first part of this passage —"a golden nose-ring of half a shekel weight." Great stress is laid upon the fact that the Hebrews, on their departure from the Land of Bondage, did not "go empty;" for, in accordance with the Divine prediction and command, "they borrowed of the Egyptians jewels of silver, and jewels of gold, and raiment."—*Exodus* xii, 35. From these spoils, which are regarded by some commentators in the light of wages long and unjustly kept back, were the Hebrews able to make their offerings for the Tabernacle,—"And they came, both men and women, *as* many as were willing hearted, and brought bracelets (*armillas*), and earrings (*inaures*), and rings (*annulos*)

and tablets (*dextralia*), all jewels of gold."—*Exodus* xxxv, 22. In the booty taken from the Midianites by the Children of Israel we find a large quantity "of jewels of gold, chains, and bracelets, rings, earrings, and tablets."—*Numbers* xxxi, 50. Later still we read that Gideon made an Ephod out of the golden earrings and ornaments which had been taken from the Ishmaelites, including "the chains that *were* about their camels' necks."—*Judges* viii, 26. These last were even of gold, as implied by the context, and so described in the *Vulgate*. One of the most interesting of the articles enumerated by *Isaiah*, and connecting the Past with the Present, is the very first object in the passage at the head of this section, but that which is translated in the *Douay Bible*, "the ornaments of shoes," is rendered in the *Authorized Version*—"the bravery of *their* tinkling ornaments *about their feet*," (*v.* 18), specially alluded to in a preceding verse, where the women are described—"walking and mincing *as* they go, and making a tinkling with their feet." (*v.* 16). These are the "tinkling anklets," worn at this time in the East, of which specimens are herein described, as well as the *torque*, or twisted chain for the neck; the nose-ring; the *armilla*, or bracelet; the pendant; the mirror; the necklace, or *monile;* the *vitta*, head-band, or garland; and the *acus*, or pin, which was afterwards superseded, as a fastening for the dress, by the *fibula*, or brooch, of the Romans, of which the acus formed a part.

"The manners of the East, amidst all the changes of government and religion, are still the same; they are living impressions from an original mould; and at every step some object, some idiom, some dress, or some custom of common life, reminds the traveller of ancient times, and confirms, above all, the beauty, the accuracy, and the propriety of the language and history of the Bible."—MORIER. The peculiar ornaments worn by females about the legs are noticed by a more recent traveller in the East. Mr. Lane says:—"Anklets of solid gold, or silver, are worn by some ladies, but are more uncommon than they formerly were. They are, of course, very heavy, and knocking together as the wearer walks, make a ringing noise, hence it is said in a song, 'The ringing of thy anklets has deprived me of reason.' Anklets of solid silver, already described, are worn by the wives of some of the richer peasants, and the sheyks of villages. Some anklets of iron are worn by many children. It was also a common custom among the Arabs, for girls or young women to wear a string of bells on their feet. I have seen many little girls in Cairo with small round bells attached to their anklets." Chardin tells us:—"The bracelets of the East rather resemble manacles than bracelets. Their weight is very great, and their shape is sometimes flat, but more usually round, or semicircular, taking a cubical form at the section, where they open to admit the hand. They are made of gold, silver, amber, and mother-of-pearl. Those of silver are the most common; but poorer females are sometimes obliged to wear rings of copper, horns, glass, beads, and other material of inferior description." The Asiatic ladies are very fond of the nose-jewel, which various writers describe as being often large, of gold, silver, coral, mother-of-pearl, and horn, and the better sort, Chardin stated, are set with a ruby between two pearls. Such an ornament, as worn by Hebrew women is, no doubt, alluded to by King Solomon—"As a jewel of gold in a swine's snout, so is a fair woman without discretion."—*Proverbs*, xi, 22.

G. R. F.

Personal Ornaments and Jewellery.

A SILVER RING FIBULA, found in a bog near Ballymoney, co. Antrim. Presented by Rich. Gregory, Esq., May 28, 1812, to the Society of Antiquaries.

A SILVER FIBULA, found at Orton Scar, Westmorland, in April, 1847. Presented by Thomas Reveley, Esq., May 21, 1851, to the Society of Antiquaries.

A SILVER TORQUE, found at Orton Scar, in April, 1847, and presented by Mr. Reveley, 21st May, 1851. The largest torque known is one of gold, belonging to the Royal Irish Academy; it is 5 feet 7 inches long, and weighs 27 oz. 7 dwts. 20 grs.

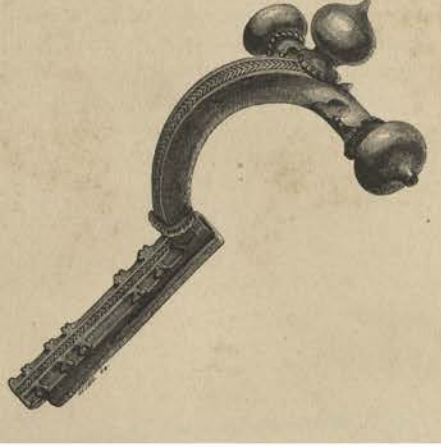
Exhibited by the SOCIETY OF ANTIQUARIES OF LONDON.

A STRING of 115 CHALCEDONY BEADS, consisting of pentagonal prisms pierced; each bead measures from $\frac{3}{4}$ inch to 1 inch in length, by $\frac{1}{2}$ inch in diameter, resembling (though rudely) the Persepolitan works in the same substance, which was much used in early times for seals and other purposes. The beads are supposed to have been Roman horse-trappings.

A STRING of 12 octagonal tapering pierced BEADS, of black glass, spotted with white, each $3\frac{1}{4}$ inches long, by $\frac{3}{4}$ of an inch in diameter.

Beads of various colours, sizes, and materials, have been found in Anglo-Saxon graves. They are of glass, porcelain, amber, crystal, terra-cotta, &c., and ornamented with patterns of various devices, and were probably worn by females.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.



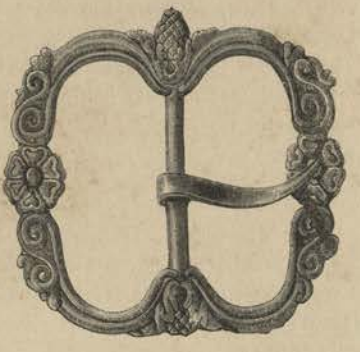
A ROMAN BRONZE FIBULA, or Brooch, of which the pin is wanting. This specimen of the bow-shaped type, of which the *Illustration* is full-size, is curious for the bulb-like projections. It was found in Ratcliff Highway, October 27th, 1852.

A DANISH FIBULA, found in London. Four Celtic BRONZE ARMILLÆ, also found in London. A Portion of the GOLD BREAST ORNAMENT, which was found at Mold, Flintshire, in a place called "Cae Ellillon," or the *Golden Field*. The remainder of this ornament is in the British Museum.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A.

A small SILVER CROSS, set with minute uncut diamonds, attached to which is a delicately-fine CHAIN, composed of double leaves, linked together, by their points. This ornament was found in St. Swithin's Lane.

A case of Thirteen ROMAN BRONZE FIBULÆ, and an ACUS, or hair-pin, found in London, many of the specimens are of the bow-shaped type; another is the remnant of a cruciform fibula, similar to the one engraved in Mr. Warren's examples; another is of the kite-shaped class, with bulbous ends; and that which is in the best preservation, and the most ornamented, is shown in the annexed *Illustration*, which is full-size; it is a specimen of the buckle-type, with a moveable pin. All the fibulæ, and the silver cross, were presented by J. W. Butterworth, Esq., F.S.A.



A Portion of a LEATHER STRAP, inscribed AMOR, in pierced letters, XIVth Century. It is fast falling to decay.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

A BRONZE ARMILLA, or Bracelet, 3 inches in diameter, and of very slight circular section, about $\frac{1}{8}$ of an inch. It is in the form of a serpent, with the head of one repeated at each end, rather an uncommon mode of finishing the bracelet.

A BRONZE ARMILLA, $2\frac{3}{4}$ inches in diameter, in form of a serpent, the favourite style of such ornaments; hence called by the Greeks "serpent-bands."

A pair of ARMILLÆ, in BRONZE, $3\frac{1}{4}$ inches in diameter, ribbed with a succession of rings; these ornaments do not open.

A portion of a small BRONZE ARMILLA, of very slight substance.

The ornament, called the armilla, a bracelet or armlet, was as much worn in ancient times as it is in modern days. It frequently occurs in Sacred History: thus Abraham sent a present of two massive gold bracelets, "of ten *shekels* weight of gold," to his son's intended wife, Rebekah.—*Gen.* xxiv, 22. Bracelets were also worn by men as well as women in the patriarchial times, as witness the instance of Judah giving his armilla to Tamar.—*Gen.* xxxviii, 18. Bracelets of gold were among the free gifts of the Israelites, "both men and women," for the service of the Tabernacle.—*Exodus* xxxv, 22. The prophets Isaiah and Ezekiel alluded to this ornament, as worn upon the "hands," or wrists, of females.—*Isa.* iii, 19; *Ezek.* xvi, 19. They were also worn on the arm by the Greek and Roman ladies, very frequently taking the shape of snakes, and sometimes twining twice or thrice round the arm. Armillæ were also worn by soldiers, as instanced in the story of Tarpeia, who required as the price of her treachery, in delivering up

the Capitol of Rome to the Sabines, that they should give her what they had on their left arms, meaning their golden bracelets, when the soldiers flung upon her in scorn their shields, which they also carried on their left arms.

A HAIR-PIN, in BRONZE, 6½ inches long. The *acus*, a needle, or pin, was used by Greek and Roman ladies in securing the hair, especially when it was plaited. This ornament was made not only of metal, but also in wood, bone, and ivory; and to it probably the Prophet Isaiah alludes when he speaks of "crisping pins," translated in the *Vulgate* by "acus" (iii, 22). The Apostle Paul denounced "broidered hair" in women's apparel (1 *Tim.* ii, 9); as St. Peter did likewise "plaiting the hair" (1 *Peter* iii, 3); both warnings being intended to mark a distinction between the dress of Christian women and the elaborate toilet of the heathens.

Exhibited by JAMES WICKHAM FLOWER.

A fine BRONZE FIBULA, found at Foxcote, in the county of Warwick. The fibula was sometimes of great size and weight, the largest known is one belonging to the Royal Irish Academy; it is of gold, 11 inches long, greatest width 4⅓ inches, and the weight is 16 oz. 17 dwts. 4 grs.

Exhibited by MRS. P. H. HOWARD, OF CORBY CASTLE.

A COLLECTION of fine and rare specimens of ROMAN ANTIQUITIES, formed by the indefatigable owner, Mr. Joseph Warren, the much-respected Postmaster of Ixworth, Suffolk, in which county the articles were for the most part found; the following are the chief objects of interest.

A WHEEL-SHAPED FIBULA, in Bronze, with circles round a centre boss, enamelled in blue and white. A TORTOISE-SHAPED FIBULA, in Bronze, enamelled. A HARP-SHAPED FIBULA, in Bronze. A large ROUND FIBULA, in Bronze, richly gilt and enamelled. A PAIR of BRONZE TWEEZERS.—See *Illustration*. A beautiful Bronze SPUR, the ends terminating in Horses' heads, with small stones for the eyes, one of which was taken out when before exhibited in London; one remains on the opposite side.

A FIBULA, in Bronze, of the bow-shaped type, enamelled, and having in the centre a very delicate ornament. It was found at Icklingham, by men who were digging for gravel. A second FIBULA, of similar period and type, of beautiful workmanship, having a zig-zag enrichment down the centre. This was also found at Icklingham, in a sand-pit.

A FIBULA, of a lozenge shape, in Bronze, enamelled with red.

A FIBULA, in Bronze, of a long shape, enamelled with white.

A FIBULA, in BRONZE, of the bow-shaped type, of which the acus is wanting; one end is finished by a round knob, and the other represents the head of a pike-fish. It was found at Ixworth.—See *Illustration.*—FIG. 1.

FIG. 1.

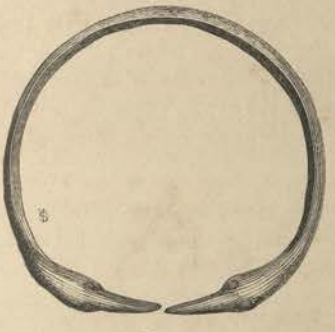


FIG. 2.

FIG. 3.

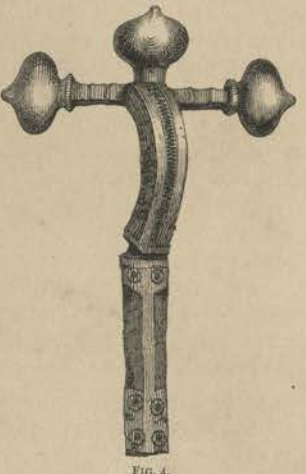


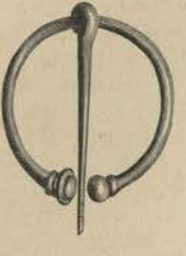
FIG. 4.

A ROMAN BRACELET, found at Pakenham; the ends are formed apparently in imitation of the heads of the pike-fish.—See *Illustration.*—FIG. 2. Two spear-heads of iron, and some Roman pottery, were found with the bracelet.

A small FIBULA, found at Pakenham, by a boy employed in picking grass. The centre is filled with white enamel, around which has been set a plate of silver.—See *Illustration.*—FIG. 3.

A FIBULA, in Bronze, of the cruciform type, of which it is a fine specimen, and in excellent preservation. The top and cross-bars end in large bulbous knobs, and from the horizontal bar the fibula takes a curve, ending in a long pendant. It was found at Icklingham. See *Illustration.*—FIG. 4.

A FIBULA, of a ring shape, of which the ends open as modern ones, with acus; in fine preservation.—See *Illustration.*



One use of the Fibula among the Romans was to secure the *pallium*, or short square cloak, over the right shoulder, the arm being left at liberty; the rest of the cloak being generally carried round to cover the left arm. When the long narrow scarf, called the *chlamys*, instead of depending from one shoulder, falling down behind the back, was worn round the neck, covering both the shoulders, the ends of the scarf were fastened across the breast, in the manner in which the brooch of later days was used.

Exhibited by JOSEPH WARREN, OF IXWORTH.

A PAIR of ETRUSCAN GOLD ARMILLÆ, formed of two flat plates of gold joined together. On the principal side of each the surface is covered with delicate and minute filigree ornaments of zig-zag and angular lines running across. Between these are two subjects:—Two men, with arms upraised, are standing by some trees, and a horseman darting a javelin; with an elegant lateral border of the guilloche pattern. On one of the clasps are represented two winged lions and a rosette in filigree, on each side of which is a human figure; on the other clasp is only one lion. The inside plates of these bracelets are ornamented with repoussé designs, amongst which may be distinguished two lions, and two winged figures, perhaps harpies. These extraordinary specimens of goldsmiths' work came from the ruins of Etruria, and are of high antiquity. The style is quite Oriental, like some of the vessels found in Etruscan tombs, and may perhaps be Phœnician. They were formerly in M. Louis Fould's Collection.

A large Gold circular FIBULA, ETRUSCAN, $2\frac{3}{4}$ inches diameter. In the centre is a sun-flower, round which are two rings, one filled with ovals, containing angels and other figures. In the outer circle are roundels with honey-suckles between lotus leaves. There are six cabochons of dark blue paste on the inner circle.

A Gold FIBULA, circular, $1\frac{1}{8}$ inch in diameter, ETRUSCAN. In the front is a female head in high relief, with flowing curls, within a border of filigree scrolls.

An ANTIQUE GOLD NECKLACE, of filigree work, with round beads and collars; from the latter hang twelve drops in the form of amphoræ. On the clasp is a grotesque head.

A pair of ANTIQUE GOLD EARRINGS, in filigree work, having in the centre a boat of crescent shape, wherein are minute horses, and ending in small pendants.

A pair of BRACELETS, of GOLD, each is formed of thin plates of double thicknesses, $6\frac{1}{2}$ inches long, $1\frac{3}{8}$ inch wide. On the inside the work is raised or embossed with figures of cherubim, lions, bulls, and honey-suckles, divided by guilloche bands. On the outside the gold plates are in three bands; in the centre are the zig-zag and fret ornaments, also a figure on horseback, above which are two figures standing between three trees. At each end of the centre band are winged lions. On the outer bands are guilloche patterns, and at one end two seated figures with the sun between them. The design is quite of the Persepolitan character.

A GOLD RING, with an oval bezel of stone, striped with red, yellow, green, and black. 1 inch by $\frac{7}{8}$ inch.

A GOLD RING, with revolving bezel of glass, a bronze green. $\frac{7}{8}$ inch by $\frac{3}{4}$ inch.

A fine GOLD twisted band, forming a scroll RING, over $\frac{1}{10}$ of an inch wide, terminating in snakes' heads.

Exhibited by CHARLES SACKVILLE BALE, F.S.A.

An ETRUSCAN MIRROR; the handle terminates in the head of a mule; at the back of the Mirror are three figures engraved in outline, each of the outer figures rests his foot upon a vase; the central figure is very indistinct; around the subject is a border of leaves. From the Collection of Dr. Conyers Middleton, Librarian to the University of Cambridge, who died in 1750.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A circular BROOCH, or FIBULA, ANGLO-SAXON, 2⅝ inches in diameter. It is of bronze, inlaid with silver at the back, and in front with gold, and enriched with gold filigree work, and thin pieces of garnet laid on a ground of gold diaper. The pattern consists of two concentric circles, united by ornaments radiating from the centre so as to form a star. The setting from the central boss is wanting, but there are still remains of crystal and green enamel. This remarkably fine and interesting example was found in the Isle of Thanet, with a bronze vessel, and other objects.

Exhibited by the RIGHT HON. EARL AMHERST.

A LEADEN FIBULA, of ANGLO-SAXON workmanship; found in the Thames, March, 1855. It is believed that only three other examples of the same kind exist, viz.:—one in the British Museum; one in the Museum at York; and another in the Collection of Mr. W. Chaffres, F.S.A.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A.

A COLLECTION of SAXON ORNAMENTS, consisting of Fibulæ and Rings, found in an Anglo-Saxon burying-place, at Fairford, in the county of Gloucester, in 1850, together with earrings, heads of spears, sword-blades, beads, domestic implements, vessels of glass and pottery, of which a full description, with numerous plates, is given in a work published by Mr. Wylie, *Fairford Graves*, 1852, dedicated to "John Shakespear, Esq., of Langley Priory, Leicestershire." The following specimens were exhibited at Ironmongers' Hall:—

TWO circular concave FIBULÆ, 2⅛ inches diameter, of bronze, richly gilt and ornamented in front, and silvered or tinned at the back. On the front is an interlacing or *guilloche* band round the margin, between beaded enrichments. When first exhumed the gilding shone brightly, but this soon tarnished on exposure to the air, and fell to pieces. Iron pins had been used for fastening the fibula, as shown by the corrosion at the hinges. "These concave fibulæ are rare, I have since found them, but always decomposed."—W. M. W.

A concave BRONZE FIBULA, 1⅝ inch in diameter, which has been gilt with a circle of zig-zag ornament; another Fibula, also concave, and bronze gilt, 1⅞ inch in diameter, filled with ornamentation of a stiff rude character.

FOUR BRONZE FIBULÆ, circular, from 1⅜ inch to 1⅞ inch in diameter. In each the outer margin is plain, within which are inner circles of good design; in three the centre is a round knob; the smallest has a human face, with a scroll ornament round, proceeding from a hand.—See *Illustration.*

SIX PLAIN FIBULÆ, all circular, from 1⅛ to 1½ inch in diameter, four of which are in bronze, and two in thin white metal.

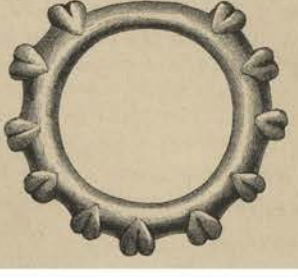
A very perfect DOUBLE FIBULA, in BRONZE, found on the breast of a skeleton, March 3, 1851. This fine and unusually large specimen is 5¾ inches long, 2¾ inches wide, across the upper part, which is of quadrangular form, and 1½ inch deep, and from which depends a kind of elongated cinque-foil ornament. The whole fibula is covered with rude masks and filigree work in high relief, and the ornamentation, though grotesque, is very bold in character.

Another large DOUBLE FIBULA, of Bronze, also found on the breast of a skeleton, and, with the former specimen, considered by Mr. Wylie to denote that the persons buried were of condition in a military or social position, swords, spears, and shields being also found in their graves. This fibula is rather larger than the preceding example, being about 6½ inches long, and though similar in outline has the ornamentation more flat in relief.

A very remarkable FIBULA, of BRONZE, in the shape of a bird, silvered, 1½ inch long, 1⅛ inch high. These bird-shaped fibulæ are said to be very uncommon; they have been found in Frankish graves near the Rhine, at Selzen, and Nordendorf.—See *Illustration.*

THREE BRONZE FIBULÆ, of the "long type," from 2 inches to 2¼ inches in length.

A PAIR OF FIBULÆ, bronze gilt, ⅞ inch in diameter, resembling some found in Ireland, the pin being moveable, playing on the fibula itself, which represents a double-headed snake.



THREE BRONZE RINGS; each is 1⅜ inch in diameter. One ring is quite plain; the second is formed of twisted metal; and the third, which is rather massive, is set round on the outer margin with knobs, or projections of a heart-shape.—See *Illustration.*

It will be observed that there are eleven knobs on this ring; this is the number of the projections seen upon rings of a later date, which have been termed Rosary, or Decade rings, and which are supposed to have been used by Roman Catholics, ten of the knobs signifying the *Aves* to be told, the eleventh being for the *Pater Noster.*

"Saxon Fairford is a pretty village on the banks of the little river Coln, well known for its crystal waters and its trout to all lovers of angling. Here it quits the steep slopes and valleys of the Cotswold ridge, and flows some four miles through the plain to join the Thames near Lechlade."—W. M. W.

Exhibited by WILLIAM MICHAEL WYLIE, F.S.A.

A COLLECTION of Portions of SHOES, of the dates from Edward I. to Edward IV.; those of the latter period are distinguished by the very sharp points to the toes, and one has the remains of the stuffing, which was inserted for the sake of keeping the long toe in shape; and another, from the smallness of its size, must have formed part of a woman's sandal. Found May, 1860, at Blackfriars.

A COLLECTION of NINE KNIVES, varying in length from 6 to 9¾ inches, of the XVIth Century. The blades, of iron, generally taper towards the point; and one is of a scimitar shape. Portions of the bone handles still remain attached to some of the blades.

A COLLECTION of PINS, formed of brass wire, from 1½ inch to 5¾ inches long; they are very small in the wire, and some of the heads appear to be short cylinders, and soldered to the stems.

A COLLECTION of NEEDLES, of brass, from 2¾ to 3½ inches long. One is a netting-needle; another is a sailmaker's needle; and the smallest of the set has a double point, of which the object is not apparent. Also a pair of SHEARS, or BOW-SCISSORS, of steel, 5¾ inches long; and a Pair of SPRING-TWEEZERS, 3½ inches long.

All the foregoing specimens were collected by Mr. Thomas Point, during the excavations, in May, 1860, for the new Gasometer at the City Gas Works, in Blackfriars, being found at a depth of 18 feet below the surface.

Exhibited by the CITY GAS COMPANY.

A GOLD CHAIN, ornamented with angular pieces of a blueish green stone or composition; in the middle of each alternate link are pearls; at the bottom of the chain is a flat stone set in gold, of a square form, with an intaglio of an oval shape.

Two curious BRACELETS, of GOLD, with serpents' heads at the junction.

A small GOLD RING, set with a Jacinth.

These relics were discovered in 1801, at Southfleet, in Kent, in a field called *Sole Field*, and were found, with the skeleton of a child of about the age of eight years, in a leaden coffin, which was enclosed, with a similar coffin, in a stone tomb. The field adjoins the Watling Street Road, near the spot which Dr. Thorpe conjectures to have been the Roman station of Vagniacæ; other tombs, together with urns, containing burnt bones, were found at the same time, showing that the place had been a Roman cemetery.

Exhibited by the REV. GEORGE RASHLEIGH, M.A.

A PENITENTIAL CHAIN. This curious relic is said to have been taken from the ruins after the Fire in the Tower of London, A.D. 1839. It is pronounced by the Very Rev. Dr. Rock to be "a Penitential Chain." It was purchased by its present proprietor in a sale at St. Albans, March 4th, 1853.

This Chain has been engraved for the London and Middlesex Archæological Society, and the illustration has appeared in their Transactions, but unfortunately the wood-block cannot be found, else a cut would be given in this place.

Exhibited by the REV. ROBERT HAWLEY CLUTTERBUCK.

A CHATELAINE; the pendants, ornaments, and ETUI, are set with mother-of-pearl, mounted in *or-molu.* This is a good example of French work; date 1660.

TWO CHATELAINES, of English repoussé work, with pendants, and ETUI; date about 1700.

Exhibited by MISS STREET.

A CHATELAINE, of English repoussé work, in fine preservation; date about 1670.

Exhibited by MRS. HOLMAN.

A Gilt CHATELAINE, of the XVIIIth Century.

Exhibited by SAMUEL HAYNES AUNGIER.

The use of ornaments attached to the girdle can be traced to very remote times, and to various nations. Mr. SYER CUMING, in the *Journal of the British Archæological Association,* vol. XVII, p. 225, says,—"There is abundant proof that the Romans linked their toilet instruments together, to suspend as a chatelaine to the girdle." Among the Saxons, also, such have been employed, and specimens have been obtained from their graves. Thus, in Mr. WYLIES' work, the *Fairford Graves,* there are illustrations of a needle, hair-pin, tweezers, and three toilet implements attached to a ring, figured on Plate IX of that work.

Mr. Syer Cuming has an interesting quotation from a rare work, *The French Garden for English Ladies and Gentlewomen to Walk in* (1621), where a mistress gives directions to her maid:—"Give me my girdle, and see that all the furniture be at it. Looke if my cizers, the pincers, the pen-knife, the knife to close letters, with the bodkin, the ear-picker, and the seal, be in the case," *i.e.,* in the *Etui.* Mr. Cuming describes a Chatelaine, which has been long in the possession of his family, made by Pinchbeck, a famous jeweller in his day (from whom the word is derived, signifying a cheap imitation of gold, &c.), who removed to Pall Mall in 1742;—"The hook has on its front a group of figures, typical of poverty, riches, and love; the linked plates are of rich scroll work, and to them is attached the swivel from which the etui depends. The etui is of elegant contour, enriched with *amorini,* a dog, swan and flowers, lions, masks, scrolls, etc., of repoussé, executed in a masterly style of art. The etui still retains its original pencil-top, ivory tablets, knife, tooth and ear-pick, and tiny snuff spoon. The scissors, bodkin, and tweezers are lost, and the thimble and seal which once filled the little boxes are also deficient. The stately equipage is preserved in its original case of black fish-skin lined with crimson silk and velvet."

A SILVER CROSS, set with crystals, in black enamel, worn as a memento of King Charles I., by the Royalist party. XVIIth Century work.

A NECKLACE and PENDANT, in pure gold, set with pearls; a most exquisite specimen of early Maltese filigree workmanship of the XVIIth Century.

Exhibited by MRS. HOLMAN.

An ORIENTAL PARASOL, elaborately embroidered, in gold, in a red case. The parasol, or, more properly speaking, the umbrella, is of very ancient date, and was used as a symbol of dignity in Eastern nations, even as it is in the present day. In Persepolitan and Egyptian sculptures we frequently see a slave standing behind a king, over whom he holds an umbrella. The umbrella was much used by Greek and Roman ladies, being also held over them by female slaves; it resembled, when opened or closed, the parasol and umbrella of the present day.

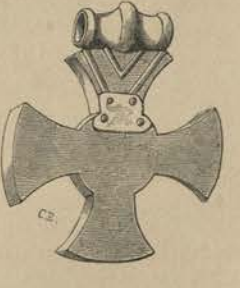
Exhibited by HENRY GEORGE BOHN.

A TORTOISESHELL CASE, of Chinese workmanship, with a knife and chop-sticks. TWO enamelled BOXES, of the XVIIth and XVIIIth Centuries. A PAIR of Silver-plated Dress Highland Pistols.

Exhibited by SAMUEL HAYNES AUNGIER.

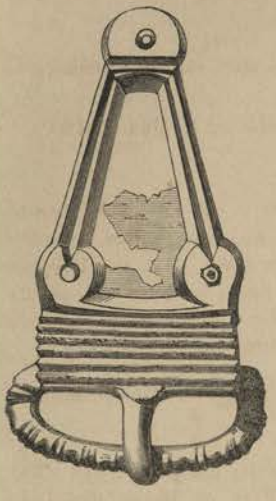
A COLLECTION of PERSONAL ORNAMENTS, SAXON and MEDIÆVAL, formed by Mr. Joseph Warren, of Ixworth, Suffolk.

A GOLD CROSS, SAXON, set with garnets, and turquoises, and covered with delicate filigree work of stiff pattern, and surmounted by a barrel-shaped gold bead. It was discovered at Ixworth, during the excavation of what appeared to have been a grave; and it closely resembles a cross which was found in a gravel-pit at Lakenheath, near Brandon, Suffolk, which was set with a gold coin of Heraclius, A.D. 610–641. The *Illustrations* show the front and back of the cross.



A SAXON FIBULA, of Gold, circular, $1\frac{7}{8}$ inch in diameter; the upper part of a very beautiful specimen of Saxon workmanship, the lower portion having been, it is conjectured, taken away before the remainder was placed in the grave where it was found. It is covered with a delicate filigree pattern in three circles round the centre *cabochon*, from which the gem, or setting is lost, and the four smaller ones radiating from the centre are also without their settings. This fibula is engraved in the *Collectanea Antiqua*, vol. IV.

A BRONZE FIBULA, probably Saxon; it is circular, enamelled in blue and yellow colours in the middle circle. The enamel is lost from the outer and central circles. There is but one projection at the back to receive the pin, which therefore must have been slit to have worked upon it. It was found in Ixworth Church-yard, during the digging of a grave.



The BRONZE END of a BELT and BUCKLE, found in a Saxon Burial-place at West Stowheath, near Bury St. Edmunds, and presented to Mr. Warren by the Rev. Edward Richard Benyon, M.A., Rector of Ingham.—See *Illustration.*

A BRONZE FIBULA, circular, 1¼ inch in diameter, having a centre boss, around which are six smaller *cabochons,* which have probably been filled with garnets or other settings; the outer circle has bars radiating, the spaces within being filled with blue and white glass. It was found at Icklingham, Suffolk.

A FIBULA, in Bronze, representing the head, arms, and hands of a man. The acus is fixed on one arm, and the two hands are joined together, as if holding something between, which is probably lost.—See *Illustration.*—FIG. 1.

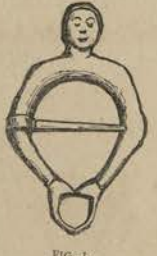


FIG. 1.

FIG. 2.

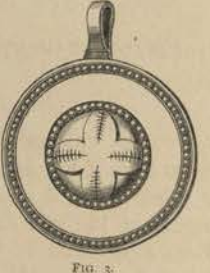


FIG. 3.

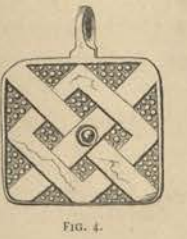


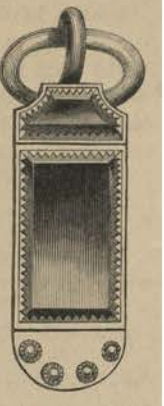
FIG. 4.

A BRONZE FIBULA, in the shape of a bird, and covered with small rosettes. Saxon. —See *Illustration.*—FIG. 2.

A circular ORNAMENT, for suspension, 1⅜ inch in diameter; the outer circle has a small-beaded enrichment, repeated on the inner circle, within which is a four-leaved flower. Saxon. —See *Illustration.*—FIG. 3.

A square ORNAMENT, for suspension; covered with small circles, and having a large fret, precisely like the heraldic charge, known by that name, which was borne by several noble families, especially by that of Maltravers, and seen in the shield of the Dukes of Norfolk, Barons Maltravers. The same charge borne by another extinct noble family is known as the "Harrington Knot." It is possible that this pendant belonged to a member of one of these old houses. Mediæval.—See *Illustration.*—FIG. 4.

A large GOLD BUCKLE, attached to a Belt end; it was found at Tostock, Suffolk. The setting is composed of two slabs of "precious garnet," one large and one small, of which the colour is heightened by a leaf of foil at the back.—See *Illustration.*



A square ORNAMENT, for suspension, which has been silvered; it is punched all over with small holes, in the manner of the shield-shaped ring, belonging to Mr. Warren, of which an illustration will be found under "Rings," and hence he considers that this pendant is also Saxon.

A large GLASS BEAD, and a smaller BEAD of GLASS, enamelled. Part of the TIP from a SWORD-SHEATH.

A CROSS, for suspension, in Bronze, and having the remains of gilding upon it. A circular ORNAMENT, for suspension, having likewise traces of gilding.

A very small RING-FIBULA, in Gold, with a very perfect acus; found at Stowmarket. On the flat margin of the ring is inscribed, ✠ IE SVI : CI : ENLIV : DAMI : which is evidently the contraction of—Je suis içi en lieu d'un ami—*I am here in the place of a friend;* and no doubt it was the gift of a lover, or friend, to the wearer. It is considered to belong to the XIVth Century. It weighs 2·8 grains.—See *Illustration.*

A FIBULA, in Bronze, circular, 1½ inch in diameter, with a perfect acus. It is called "a charm," from being inscribed with the names of the "Three Kings of Cologne," the Magi, or Wise Men, of the New Testament: ✠ JASPAR · MELCIOR · B (ALTHASAR), and near the upper part is the figure of the Saviour in an aureole, crowned, and holding in His right hand a cruciform nimbus. This interesting specimen belongs to the XIVth Century.—See *Illustration.*

Rings, or Brooches, inscribed with the names of the Three Kings, were considered to be charms to protect the wearers against diseases. From the time of the Saviour's birth, the story of the Kings has been very popular. The Adoration of the Magi is embroidered in tapestry and ecclesiastical vestments, carved in stone, and ivory, and wood; and illuminated in missals, or painted on walls, in great abundance; and their names are recorded in the romantic poetry, or inscribed, as we have seen, on personal ornaments, of the Middle Ages. In the *Romaunce of Syr Guy of Warwick,* when that renowned champion is about to fight with Colbrand, the Danish giant, "that same mighty man" (as SHAKSPEARE calls him), his armour is minutely described:—

> "Girt he was with a good brond,
> Wel kervand; beforen his hond
> A targe listed with gold,
> Portrayed with the three Kings corn, (Cologn)
> That preunts God when he was born,
> Merrier was none on mould."

An arras is described among the effects of Henry V., "Trois roys de Coleyn." (*Rolls of Parl. sub an.* 1423.) And in the Tower of London was a tapestry, belonging to the Royal Wardrobe, having for its subject—"the three kings of Cologn." At page 131 of this Catalogue is a description, with an illustration, of the same subject. It does not appear when the names of the Magi were first given to them, but with a slight modification of the spelling they have always been called—CASPAR, MELCHIOR, and BELTHASAR. The offerings with which they are always depicted are precisely those which are mentioned in Holy Writ, and which, as well as their motive, are well expressed in a Latin verse:—

"Tres Reges Regi Regum tria dona ferebant,
Myrrham homini, uncto aurum, thura dedere Deo;"

which may be rendered, with a slight change in tense—

"Three kings unto the KING of Kings three presents bring:
Incense for GOD, for Man the myrrh, the gold for King."

We even find the gifts appropriated to the kings by name. On a mazer bowl, discovered at Crediton, in Devonshire, and described in the *Gentleman's Magazine*, May, 1791, page 417, the three Kings of Cologne are represented with their offerings, and the following inscription is on the mazer:—

"Jaspar fert Myrram, Tus Melchior, Baltazar Aurum."

To this hour the costly shrine of the Kings, at Cologne, is visited by countless numbers of worshippers, some from very distant parts, happy if they can obtain but a glimpse of the supposed relics of these Wise Men, who were led by the Star in the East to visit the humble inn at Bethlehem, "and saw the young Child with Mary His mother, and fell down, and worshipped Him; and when they had opened their treasures, they presented unto Him gifts; gold, and frankincense, and myrrh."—*St. Matthew* ii, 11.

Exhibited by JOSEPH WARREN, of Ixworth.

A LAPIS LAZULI SNUFF-BOX. A Green Enamelled SNUFF-BOX. An Amber SNUFF-BOX. A Blood-stone ETUI CASE, mounted in Gold. A CAFETIÈRE, in Sévres Blue Porcelain.

Exhibited by CHARLES SACKVILLE BALE, F.S.A.

A PERSIAN WAIST-BELT, ornamented with circular gold plates, set with turquoises, and attached to it is a clasp with powder-flask, encrusted in the same manner.

A PAIR of enamelled CINQUE-CENTO EARRINGS, set with stones. An enamelled LOCKET, of the same period; and TWO small DROP PENDANTS, with Stones.

A PEARL FROG, with gold and enamelled legs. The animal is formed of two mis-shapen beads, which have been cleverly put together by the jeweller to represent a frog.—*From the* DE BRUGE *Collection.*

An enamelled ROSETTE, set with stones. It was formerly an ornament on the pommel, or sword-sheath of the Duke of Nassau; and it has the Arms of Carl Caspar Von der Leyen, Elector of Trèves, 1652–1676, to whom it must at one time have belonged.

Exhibited by MESSRS. HUNT AND ROSKELL.

A SANDAL of a Bedoween Arab.

A SANDAL from Upper Egypt.

Exhibited by JOHN GADSBY.

A PAIR of African Leather SANDALS, elaborately worked.

Exhibited by C. R. CAYLEY.

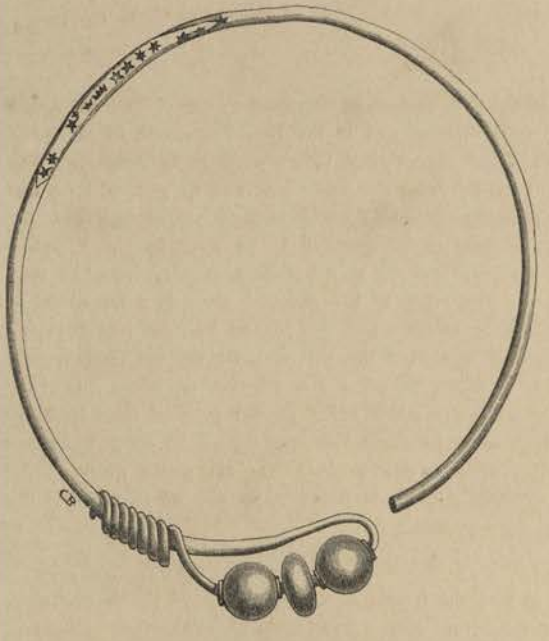
Although in the English Version of the Old Testament the word "sandal" does not occur, it is generally understood to be included under "shoe," and in the New Testament, in *St. Mark*, vi, 9, and in the *Acts* xii, 8, we find "sandals," the original Greek word being *sandaliæ*. The Hebrews, no doubt, derived the use of the sandal from the Egyptians, and its general form was much the same in Eastern countries, consisting of a sole made of bark, wood, raw hide, or leather, and even, as Herodotus tells us, of papyrus, as required to be worn by the Egyptian priests; the sandal was fastened to the wearer's foot by straps, thongs, or "latchets," as they are termed in Scripture, of leather. It was the office of the meanest slave in a household to fasten, untie, and carry his master's slippers, or sandals, and the Jewish Rabbins had a saying that "whatever service a servant does for his master, a disciple may do for his teacher, only not to unloose the latchets of his shoes." When therefore the Baptist, of whom Our Lord declares, "Among those that are born of women there is not a greater prophet than John the Baptist," confessed that he was not worthy even to untie the latchets, or to carry the shoes (sandals) of the Messiah, what an exalted idea is conveyed of the surpassing glory of the Incarnate WORD, who was Himself the greatest pattern of humility, as evinced in washing His disciples' feet, an office usually performed by servants.

In the hot countries of the East, it was the height of comfort to have the feet washed, after a journey; and accordingly it was done before sitting done to meals. The first thought of the hospitable Abraham when visited by the three Angels, was thus expressed, to Him, in whom he saw the Judge of the whole earth,—"Let a little water, I pray you, be fetched, and wash your feet."—*Gen.* xviii, 4. The same greeting met the two created angels, when in turn they came to Abraham's nephew, Lot,—"Tarry all night, and wash your feet" (xix, 2). In many parts of the Old Testament, as well as in the New, the original word used for "to lodge," implies to unloose the sandals, and the word in Greek for the "inn" (*St. Luke* ii, 7), and for the "guest-chamber" (*St. Mark* xiv, 14), is *kataluma*, because there the guests untied their sandals and girdles.

G. R. F.

A HORN, of fine silver filagree, nearly 3 feet long, and 4 inches diameter at the base, but extremely light; a specimen of the ornament worn by the Jewesses of Algiers. Mr. Buckingham, in his Travels in Syria, describes the women of the East, especially in the district around Lebanon, as wearing this ornament, which he calls the *Tantour*, projecting in an oblique direction upwards from the forehead, and serving to sustain a veil, or head-dress. This remarkable peculiarity in apparel assists in explaining many passages in Scripture, as, for example, where Hannah says, "Mine horn is exalted in the Lord" (1 *Samuel* ii, 1) . . . Exaltum est cornu meum, *Vulgate.* Dr. Bowring also mentions this sort of horn, as worn by the women of the Druses, with whom it was "a distinguishing badge of wifehood."

A NOSE RING, from Egypt, 4 inches in diameter.

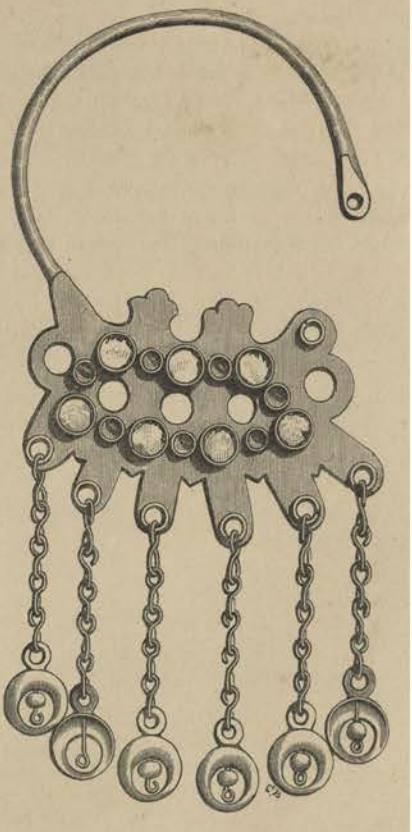


The Prophet Isaiah mentions among the personal ornaments of the Hebrew women, the "earrings, the rings, and nose jewels" (iii, 20, 21). This singular addition to female apparel is not uncommon at the present day in the East; and FORBES, in his *Oriental Memoirs*, says, "the Asiatic ladies are extremely fond of the nose-jewel." It is generally of silver or gold, but sometimes of coral, mother-of-pearl, or horn. The better sort, Chardin states, are set with a ruby between two pearls.—See *Illustration.*

TWO TINKLING ANKLETS, of silver, half a pound in weight, from Abyssinia. The Prophet Isaiah, denouncing the fondness of the Hebrew women for a profusion of personal ornaments, says, "the daughters of Zion are haughty, and walk with stretched forth necks, and wanton eyes, walking and mincing *as* they go, and making a tinkling with their feet" (iii, 16); and at verse 18, the Prophet declares that "the LORD will take away the bravery of *their* tinkling ornaments *about their feet.*" Alluding to the customs in Oriental countries, Mr. Lane says, "Anklets of solid gold, or silver, are worn by some ladies, but are more uncommon than they formerly were. I have seen many little girls in Cairo with small round bells attached to their anklets. Perhaps it is to the sound of ornaments of this kind, rather than of the more common anklets, that Isaiah alludes." Mahomet, who was well acquainted with the Hebrew Sacred Books, has a passage in the Koran similar to that quoted from the inspired Isaiah, in reference to the wearing of tinkling anklets by women, when in the Mosques—"Let them not make a noise with their feet, that the ornaments which they hide may thereby be discovered."

A large EARRING, from Algiers.

It appears from a passage in *Exodus*, that earrings were worn by men as well as by women among the Hebrews, even as it is the custom to this very day in some countries, not only in Asia, but in Europe. "And Aaron said unto them, Break off the golden earrings, which *are* in the ears of your wives, of your sons, and of your daughters, and bring *them* unto me" (xxxii, 2). King Solomon alludes to such ornaments, as if of common use—"*As* an earring (*inauris*) of gold, and an ornament (*margaritum*) of fine gold, *so is* a wise reprover upon an obedient ear."—*Prov.* xxv, 12. The Prophets Isaiah, Ezekiel, and Hosea, mention earrings as part of female apparel; and a very early notice of this ornament is found in the *Book of Job*, to whom, when his "captivity" was "turned," "the LORD gave Job twice as much as he had before" (xlii, 10); "every man also gave him a piece of money, and every one an earring of gold" (*v.* 11).—See *Illustration.*



A Lady's GOLD KOORS, or Bonnet, from Egypt. A "bonnet" is the name given in the English Bible to a head-dress worn by the priests (*Exod.* xxviii, 40); and also by the Hebrew women, as ISAIAH mentions "bonnets" among their apparel (iii, 20). In one passage the word for bonnets is *tiaras*, in the other *mitras*, in the *Vulgate*. The word answers to the *mitra* of the Persians, and other Eastern nations, and consisted of linen, as in the case of the priests mentioned by *Ezekiel* (xliv, 18), "they shall have linen bonnets on their heads," *vittæ lineæ*, *Vulgate;* or of folds of cloth wound round the head; and hence is derived the more modern turban, which is often formed of costly handkerchiefs, or shawls, and ornamented with precious stones, gold spangles, and coins.

A SCARF, as worn by the Ladies of Algiers.

Exhibited by JOHN GADSBY.

A SILVER ORNAMENT, from Africa, probably an earring; oval in shape, about 3 inches by $2\frac{3}{8}$ inches, formed of a strong wire, the lower half of the oval filled in with fine open filigree work in scrolls.

TWO SILVER ORNAMENTS, from Africa, $2\frac{1}{2}$ inches diameter, probably anklets, nearly $\frac{1}{8}$ of an inch thick; the bands are ornamented with figures formed by the punch.

A Kite-shaped ORNAMENT, from Africa, 3 inches by 2 inches, formed of a thin silver plate enriched with sinkings, much after the manner of Anglo-Saxon ornaments. At the point is a hook by which it was probably hung from the girdle. In the centre is an imitation garnet, and from the other end is suspended a chain and ring.

A PAIR of ORNAMENTS, in Silver, for suspension. From a plate covered with cabochons, in the midst of which is a large-sized garnet, is suspended by five chains a wire ring 5 inches diameter, with a central revolving cube, ornamented with squares set in lozenges, $1\frac{1}{4}$ inch across, and from the upper plate, by means of additional chains, hang four small silver ornaments.

An ORNAMENT, in Silver; it is a complicated chain, from which are suspended several small objects, as a key, fire-arms, sabres, a fish, a scorpion, &c. At each end is a large ring fibula, much resembling the sort of brooch found in Ireland. It is impossible for any observer not to be struck with the great resemblance in these ornaments to the Anglo-Saxon and Irish antiquities, which have been found from time to time, showing that they all had a common origin, for which we may look to the East.

Exhibited by EDWARD HAWKINS.

EMBROIDERY AND NEEDLE-WORK.

"This tissue, view it,
The texture is thy own, the rich embroidery,
Thine are these figures, by thy curious hand
Imaged in gold."

THE CHOEPHORÆ OF ÆSCHYLUS. (*Potter.*)

THE labours of the Loom in useful and ornamental needle-work can be traced to the most remote antiquity, and had their rise, like so many of the Arts which have contributed to the comfort and luxury of Mankind, among the Egyptians, who were famous for drawing out threads of gold to a wonderful fineness, which they wrought in various figures on the linen productions which were much esteemed, and which found a ready market in all countries of the East. Thus the Prophet EZEKIEL, speaking of the great riches of Tyrus in her day of "perfect beauty," says,—"Fine linen with broidered work from Egypt was that which thou spreadest forth to be thy sail" (xxvii, 7). And by the same Prophet, Jerusalem is addressed, under the type of a female,—"Thus wast thou decked with gold and silver; and thy raiment was of fine linen, and silk, and broidered work" (xvi, 13). The Hebrews were not an inventive people, they borrowed their knowledge of embroidery from the Egyptians, and the great Lawgiver Moses turned their skill to account in the decorations for the Tabernacle. Over the men who were willing and wise-hearted two principal directors were placed, Bezaleel, of the tribe of Judah, and Aholiab, of the tribe of Dan, divinely inspired by the Almighty to instruct the people:—"Them hath he filled with wisdom of heart, to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen, and of the weaver, *even* of them that do any work, and of those that devise cunning work."—*Exodus* xxxv, 35. These two gifted persons, therefore, designed the patterns which the respective artificers copied. The hangings for the Tabernacle, the vail for the Ark, the holy garments of the priests, and the cloths of service for the Sanctuary, were made in three colours of needle-work, blue, purple, and scarlet, wrought with gold thread, and the process of preparing it is thus described,—"And they did beat the gold into thin plates, and cut *it into* wires, to work *it* in the blue, and in the purple, and in the scarlet, and in the fine linen, *with* cunning work" (xxxix, 3).

Among the ancient Greeks embroidering was carried to great perfection, and their poets give most interesting accounts of the labours of the loom, as practised by ladies of the highest rank. HOMER, in both the *Iliad* and *Odyssey*, is full of such instances. Thus, when the Messenger of the Gods, the "many-colour'd Iris," is sent to Troy to induce Helen to witness, from its walls, the impending combat between Menelaus and Paris, the Poet describes her at work among her hand-maidens:—

> "Her in the palace at her loom she found;
> The golden web her own sad story crown'd;
> The Trojan wars she weav'd, herself the prize,
> And the dire triumphs of her fatal eyes."
>
> POPE'S *Iliad*, iii, 169.

From a subsequent part of the great poem we find that Helen learned the art of embroidery from the Phœnicians; it is the passage where Queen Hecuba selects a valuable veil as an offering to Minerva:—

> "The Phrygian queen to her rich wardrobe went,
> Where treasur'd odours breathe a costly scent;
> There lay the vestures of no vulgar art,
> Sidonian maids embroider'd every part,
> Whom from soft Sidon youthful Paris bore,
> With Helen touching on the Tyrian shore."
>
> *Ib.*, vi, 358.

The wife of Hector, when as yet unacquainted with the death of her great lord, is described at needle-work within her palace:—

> "Far in the close recesses of the dome,
> Pensive she plies the melancholy loom:
> A growing work employ'd her secret hours,
> Confus'dly gay with intermingled flowers."
>
> *Ib.*, xxii, 566.

In the *Odyssey*, besides the famous web of Penelope, there is an allusion to another work by that Princess; it was "a robe of military purple," which she had wrought for Ulysses, having a subject embroidered with threads of gold:—

> "In the rich woof a hound, mosaic drawn,
> Bore on full stretch, and seiz'd a dappl'd fawn,
> Deep in the neck his fangs indent their hold,
> They pant and struggle in the moving gold."
>
> *Ib.*, *Odyssey*, xx, 265.

In the dramas, also, of the Greek Poets, frequent mention is made of the splendid works of Tapestry, which were made by the maidens of the most illustrious families to decorate the Temples of the Gods. In *Ion*, EURIPIDES describes the Peplum belonging to the Temple of Apollo, on which was pourtrayed that magnificent personification of the planetary system which is pictured on our astronomical globes:—

> "On this rich produce of the loom was wrought
> The Heav'ns, within whose spacious azure round
> The numerous hosts of stars collective shine," &c.
>
> POTTER, *Act* iv, *Scene* 1.

The procession of six hundred figures, in chariots, on foot, or on horses, on the matchless frieze of the Parthenon, at Athens, was entirely in celebration of carrying the sacred Peplum of Minerva, to adorn and protect her colossal statue in the unrivalled Temple of the Virgin-Goddess, the patroness of spinning. This veil was the work of young maidens selected from the best families of Athens, and on it was embroidered the Battle of the Gods and Titans, among whom was conspicuous Minerva seated in her chariot, as the vanquisher of the principal giant-rebel.

The luxurious Romans carried every kind of decoration to the highest pitch of splendour. They had coverings called *Velaria*, which were stretched across the expanse of their mighty theatres. Nero gave one of these embroidered veils, on which that vain and blood-thirsty emperor was represented as Apollo, seated in his chariot in the star-spangled heavens. CATULLUS mentions a tapestry which exhibited the entire story of Theseus and Ariadne.—*Argon.*, 47, 220. Of such importance among the Greeks and Romans were the labours of the loom, that the distaff and spindle of the bride were carried in the marriage procession to her new home; and these implements of housewifery were sometimes presented, with the wool attached, as offerings to the Temples of the Gods, together with vestments wrought by noble matrons.

Needle-work was much practised in mediæval times, and the Anglo-Saxons were skilled in the art of embroidering, as might be expected from a people so excellent as illuminators; and that zealous archæologist, the Very Rev. Canon Rock, dwells lovingly on the vestments wrought for the Church, and on the fact that "all along from the Anglo-Saxon period our royal princesses and our high-born dames loved to busy their needles upon such work." The same excellent authority, alluding to the quantity as well as the richness of ecclesiastical vestments formerly in England, says:—"No kingdom in Christendom was better furnished with them, and their tissues were of the most beautiful and costly that might anywhere be found; ciclatoun, and baudekin, and every other cloth of gold, either plain or shot with colour, samit, and satin, velvet as soon as it was known, silks after all fashions, damasked, rayed, watered, clouded, or as the term then was, marbled; cloth of Tarsus and fabrics from Saracenic looms were brought from afar, and put to the service of the liturgy as they came to hand. To many at the present day it is a fact entirely unknown, that for ages this country was celebrated for the beauty of its embroideries; and vestments wrought in England awakened such admiration abroad that they were eagerly sought for there. Eadmer, who went along with the Archbishop of Canterbury to a Council at Bari, A.D. 1098, tells us that a cope given, years before, by Ægilnoth, the Anglo-Saxon primate to an archbishop of Benevento, was unmatched in beauty by any other vestment he saw in Italy, or worn in that numerous assembly of bishops."

The Bayeux Tapestry, said to have been wrought, and apparently with good reason for the tradition, by Queen Matilda, Consort of William the Conqueror, assisted by the ladies of her Court, is valuable as an example of early embroidering, and as an illustration of the eventful scenes pourtrayed, presenting details which would otherwise be lost. This famous Tapestry is 214 feet in length, and is carefully preserved in the Cathedral of Bayeux. One of the finest examples of English Tapestry is that which is to be seen in St. Mary's Hall, Coventry; the piece is 30 feet long, and 10 feet high, and represents, in two compartments, King Henry VI., a great benefactor to that city, and his Queen, Margaret of Anjou, kneeling in devotion, and attended by their respective suites. In this composition, wrought either in the reign of Henry VI.,

or in that of his immediate successor, the portraits of the King and his intrepid Consort, of Cardinal Beaufort, and the "Good Duke Humphrey of Gloucester," are said to be actual likenesses. The otherwise bare walls of royal palaces, baronial residences, and houses of the gentry, were covered with hangings, called Arras, tapestry, or "painted clothes," embellished with subjects from Sacred History, or from Legends of the old Metrical Romances. Of the greatest part of these works only the record exists, as found in ancient documents. Thus, of a great chamber in Richmond Palace, time of Henry VIII., the description is given in a MS. in the College of Arms,—"The walls of this pleasant Halle are hanged w^{h} riche clothes of arras, ther workys representing many noble batalls and seages, as Jerusalem, Troy, Albe, and many other." In the "Old Palace of Westminster," the noble chamber which was used as the "House of Lords" was adorned with fine Tapestry hangings, representing the Defeat of the Spanish Armada, in 1588, which had been made in Holland to the order of Lord Howard of Effingham, the Admiral who commanded the English Fleet; on the border were introduced portraits of the English Captains who took part in the engagement. This work, which was destroyed in the fire in 1834, has been engraved from drawings by Mr. Pine in 1739. A Tapestry, in which the adventures of the renowned Guy of Warwick were illustrated, was mentioned in a writ of King Richard II., by which the castle and lordship of Warwick were granted to Thomas Holland, Duke of Surrey; and it is again named in the writ of King Henry IV., A.D. 1399, when the forfeited estate was restored to its former possessor, Thomas Beauchamp, Earl of Warwick. Arras hangings are frequently alluded to by poets, and familiar instances will occur to the reader's recollection of their use for concealment, in *Hamlet, King John, Much Ado About Nothing,* and the amusing scene in the *First Part of King Henry IV., Act* ii, *Scene* 4, where Falstaff is discovered "fast asleep behind the arras, and snorting like a horse."

It is worthy of remark that one produce of the loom, the carpet, *tapes*, both among the ancients, and far down in modern days, was not used as a covering for floors, as at present alone applied, but was laid upon seats, beds, tables, and side-boards. Thus, when Achilles receives the envoys from Agamemnon, HOMER tells us:—

> "With that the chiefs beneath his roof he led,
> And placed on seats with purple carpets spread."
> POPE'S *Iliad*, vi, 265.

And when the hero detains his aged friend Phœnix all night:—

> "Meanwhile Achilles' slaves prepar'd a bed,
> With fleeces, carpets, and soft linen spread."
> *Ib.*, I, 775.

So also Virgil describes tables covered with carpets, where Queen Dido entertains Æneas in Carthage:—

> "Now purple hangings clothe the palace walls,
> And sumptuous feasts are made in splendid halls;
> On Tyrian carpets, richly wrought, they dine,
> With loads of massy plate the side-boards shine."
> DRYDEN'S *Æneid.*

Our own poets abound in such instances. In the old play, *Sir Thomas More,* written *circa* 1590, a stage direction occurs in one of the scenes,—"*a table being covered with a green carpet.*" And

whilst the walls and furniture of dwellings were adorned with costly tapestries, the floors even in palaces were only strewed with rushes; thus Paul Hentzer, a German traveller, records a visit which he made to the Palace at Greenwich, in Queen Elizabeth's reign, A.D. 1588, alluding to "the Presence Chamber, hung with rich tapestry, and the floor, after the English fashion, strewed with rushes." And where SHAKSPEARE, who has many allusions to the subjects under review, makes the merry Grumio inquire of his "fellow Curtis," in the *Taming of the Shrew*, "Is supper ready, the house trimmed, rushes strewed, cobwebs swept? . . . . . Be the jacks fair within, the jills fair without, the carpets laid, and every thing in order?" (*Act* iv, *Scene* 1);—the meaning is, that the carpets were to cover the tables and buffets, and the rushes to be freshly laid down on the floors. By the "jacks" are intended drinking vessels of leather, such as have been described in this Catalogue.

In the Records of the Ironmongers' Company there is mention of donations of Carpets and Tapestry, for coverings.—"1544. Mr. HUGHE BYRDE gave a carpet for the highe table in the parlour, and one short carpet for the window in the court room."—"1563. Mr. EDWARD BRIGHT and Mr. ANTHONY GAMMAGE gave to the Company twelve Cussyns of tapestry worke wrought withe silke and crewell, with the Ironmongers' arms wrought in evy of them." Of this last gift six cushions remained in 1643, when an inventory was taken:—"6 tapestry cushions, of Mr. Bright's and Mr. Gammag's guift." And in the same list is the item:—"1 new greene cupbord cloth fringed."—"1606. Robert Est, late citizen and ironmonger, bequeathed to the Company—1 longe window pillowe, 2 side cushions thereunto belonging, of arras work w^{t} silke and goulde, &c."—*History of the Ironmongers' Company*, by JOHN NICHOLL, F.S.A. 1851.

In SHAKSPEARE'S *Comedy of Errors*, *Act* iv, *Scene* 1, when Antipholus of *Ephesus* is arrested, mistaken for his twin-brother, he directs Dromio of *Syracuse*, supposing him to be his own man, to apply to his wife, for money:—

> "To Adriana, villain, hie thee straight,
> Give her this key, and tell her, in the desk
> That's cover'd o'er with Turkish tapestry
> There is a purse of ducats, let her send it."

G. R. F.

Embroidery and Needle-work.

MANY instances are found in the wills of persons who died in the faith of the Church of Rome, wherein they either bequeathed their robes to make ecclesiastical vestments, or else gave to a particular church those which had no doubt been used in their private chapels. In the very interesting will of Joan, Lady Cobham of Sterborough, 1369, we find:—"Also I bequeath to the Church of Lingfield one frontour with the arms of Cobham and Berkley embroidered in white and purple, and also one chasuble, one alb of velvet, with the arms of Berkley and Cobham. Also one dalmatic and one green tunicle of the same set as the chasuble, worked with gold thread. Also one green cope for the master of the choir. Also to the same person a corporal embroidered on one side with the Annunciation of the Blessed Virgin Mary, and on the other with the Nativity of Christ, with the image of the Blessed Virgin Mary lying in child-bed." Her son, Reginald, Lord Cobham, left to the same church, his best vestment. His wife, Eleanor Maltravers, 1404, bequeathed to the priest of the Priory of Lewes, where she was to be buried, "a vestment of cloth of gold, green and white, with a chasuble and alb." . . . . . "Also I bequeath to Sir Henry, my priest, a vestment of red with the blue orphreys, and 40s. in silver to pray for my soul." In the will of Elizabeth, Lady Uvedale, 1487, are similar legacies:—"Item, I bequeathe my tawny velvet gowne to be made a chesible thereof and a cope." . . . . . "Item, I bequeathe my crimson fawne gowne to the Parish Church of Tychesey in the said countie of Surrey to the intent that mine executors of the same do to make thereof a cope or a chesible," &c.

A LARGE COPE, XVth Century, English work. It is of Crimson Velvet, embroidered with cherubim, fleur-de-lys, double-headed eagles, and flowers. The orfray displays figures of Apostles and Saints. On the hood are the Blessed Virgin and St. John the Evangelist; a little below is a device of an Eagle, or Hawk, upon a barrel (Eagleston, or Hawkstone). It was formerly at Canford House, co. Dorset, in the private chapel of the Webb family.

Exhibited by the COUNTESS OF NEWBURGH, Slindon House.

A COPE of Crimson Velvet, richly embroidered in gold with fleurs-de-lys and cherubim. English needle-work of the XVth Century.

The HOOD of a COPE, in Old English work of the XVth Century; it is adorned with figures of sacred subjects, worked separately, and then affixed to the prepared grounding.

A COPE of White Silk, richly embroidered. English work of the XVIth Century.

A Red Velvet CHASUBLE, with an ancient orphrey before and behind, richly embroidered. Flemish, XVIth Century.

These vestments formerly belonged to Edward Stafford, Duke of Buckingham, whose arms appear on some of them; after his execution, by order of Henry VIII., A.D. 1521, they became the property of the Duke's son-in-law, Thomas Howard, third Duke of Norfolk. After the attainder of the fourth Duke of Norfolk the articles were inherited by the Earl of Arundel, and on the demise, in 1815, of Charles, eleventh Duke of Norfolk, and last of the Greystoke line, they became the property of Mr. Howard of Corby Castle, lineally descended from Thomas, fourth Duke.

Exhibited by PHILIP HENRY HOWARD, of Corby Castle.

The HOOD of a COPE, embroidered with a representation of the Assumption of the Blessed Virgin, probably French work, of a date early in the XVIth Century.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A.

The Very Rev. Canon Rock, describing "a Cope," says—"This liturgical vestment is like in shape to a large and flowing cloak, open in front, and fastened on the breast by what was called a "morse." Down both its sides in front runs a broad band called the "orphrey," and behind should hang the hood. The Cope is never worn by the celebrant at Mass, but at most other services in church."

A CHASUBLE, early XVIth Century, German work. On the front part is a figure in armour, on a white horse, probably intended for the Emperor Constantine, carrying in his hand the true Cross, after its discovery by his mother Helena, A.D. 326; he is about to enter a gateway, above which is an angel holding a Tau cross. The Emperor's horse is led by two pages, and he is accompanied by several mounted attendants in armour. In the back-ground is seen a procession of ecclesiastics. Beneath the above are two compartments, the upper contains two figures under canopies, one being St. Andrew, the other a hermit, the Holy Lamb is in a circle above. In the lower compartment are two figures, one being St. Matthew, who is nimbed, holding a club. Above in a circle is the Holy Dove.

On the back of the dress is embroidered the Crucifixion, with the two Maries and St. John; on one side at the foot of the Cross is Mary Magdalene with the vase, and on the other side are the Centurion and Roman Soldiers, with the spear, sponge, and other emblems of the Passion. Beneath are two compartments, in the upper of which is St. John the Evangelist nimbed, with the chalice. In the lower is the figure of a Queen, crowned and nimbed, holding a sword in her right hand, and a book in her left, at her feet an anchor. This remarkably fine specimen of an ecclesiastical vestment is mounted in the modern form on crimson velvet.

The "Chasuble" is the celebrating priest's vestment at Mass; it covered the greater part of the wearer's person, being passed over his head by an opening in the middle, the pointed or rounded ends hanging down before and behind, the folds resting on each arm. These dresses were sometimes magnificently enriched with embroidery and jewels, and were very much prized.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A, &c.

Herse-Cloths, or Funeral Palls.

"Each virgin soon apply'd
Her ready skill, and wrought of golden thread
A costly net, which o'er a pall they spread
Of finest silk."

HOOLE, *Orlando Furioso*, B. xxii.

THE HERSE-CLOTH, or Funeral State Pall, of the IRONMONGERS' COMPANY. It is of Crimson Velvet, and Cloth of Gold tissue, ornamented with fruit and flowers for the centre piece, which is six feet five inches long, and twenty-two inches wide, with a modern mounting of black velvet, and it had a white sarcenet border. On the sides and ends of the Pall are devices in various coloured silks, and gold thread, of the same date with the centre, and belonging to the beginning of the XVIth Century. In the centre, on each of the sides, is represented "the

Blessed Virgin Mary, in glory," nimbed and crowned as "Queen of Heaven," with both hands raised in benediction. She is attired in a close-fitting dress of gold and ermine, and is surrounded and upheld by angels, two above, and three below, floating on clouds.

On each side of the Virgin Mary are two figures, those on her left hand relating to the same person, a female Saint, in a blue and white dress, with a flowing robe, cloth of gold, nimbed and crowned, and holding a crown in each hand.—See *Illustration*, FIG. 1. This figure may be intended for a name-Saint of Mrs. Guyva, St. Elizabeth, Queen of Hungary, who is sometimes depicted with three crowns on her robes. There does not appear to be any Saint in the Roman Calendar who carries two crowns in her hands.

FIG. 1

FIG. 2.

FIG. 3.

On the Virgin Mary's right hand, on one side of the Pall, is St. John the Baptist, holding in his left hand a tablet, or missal, whereon is seen the *Agnus Dei*, to which he points with his right hand, as if in the act of saying—"Ecce Agnus Dei, ecce qui tollit peccatum

mundi."—*St. John* i, 29, *Vulgate.* The Baptist wears an outer cloak of cloth of gold, and underneath he is "clothed in camel's hair, and with a girdle of a skin about his loins" (*St. Mark* i, 6); the head of the camel hangs down. The Saint is nimbed, and his feet are bare.—See *Illustration preceding page*, FIG. 2.

On the opposite side of the Pall, the figure on the Virgin Mary's right is that of St. John the Evangelist, with his peculiar emblem, the chalice and a dragon (the devil) issuing from it, in his left hand, his right being raised in benediction. He is nimbed, with bare feet, in a red dress, covered with a mantle.—See *Illustration preceding page*, FIG. 3. These figures are well designed, and the faces are full of expression. Beyond the figures, on each side, are the Company's Arms, in their proper colours, and at each end is embroidered in cloth of gold a Monstrance, representing a Shrine, silver gilt, and jewelled; beneath one of these is inscribed:—"t (he Gift) of John . gyva . late . Iremongr . of . london . and . Elizabeth . hys . wyffe . wythe . whos' good . thys . cloth . was . made . 15.15."

In Mr. Nicholl's History of the Company (1851), under the year 1505, their Records state,—"Mr. JOHN GUYVA gave a herse-cloth richly embroidered," p. 528; and under the date —"1534, ELIZABETH GYVA, by her will, dated 2d Aug. 1534, and 26th of Henry viii, bequeathed a tenement, containing four shops in St Michael's Lane, in the parish of 'St Mykell in Crooked Lane, near Candlewick Street of London,' to the Company of Ironmongers, on condition that they should at their own charges for 100 years after her decease keep an 'obiit or anniversary solemnly by priest and clerks by note, with placebo and dirige, &c. in the parish church of St Leonard, Eastcheap, after the manner used and accustomed in London for honest persons,'" p. 529. Mr. Nicholl deplores that "some worthy but injudicious warden of the craft caused the figures to be taken off," and indulges in the hope, that "some future warden of the Company will think it worth while to restore this ancient relic as nearly as possible to its original

appearance," p. 58. In 1532 it was ordered that the gift of good Mistress Guyva might be used for members, "ther wyffes, and to no nother." But the privilege appears to have been extended in after time, for under the date 1678, it is ordered "that in future 40^{s} shalbe taken for all funeralls of strangers out of the Hall, and of all freemen half that sum," p. 461; and from another entry, in 1719, we learn that it was customary to present the Master, Wardens, and Clerk of the Company with rings, hatbands, and gloves, p. 466.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

A HERSE-CLOTH, belonging to the MERCHANT TAILORS' COMPANY. It is of very rich cloth of gold, diapered with raised crimson velvet; all round the purple velvet border are repeated representations of the "Agnus Dei," and scenes from the Life and Death of John the Baptist, in gold embroidery. And a pair of Shears, the blades saltier-wise, as the emblem of the Company. Tissue Flemish; Embroidery English, XVIth Century.

A HERSE-CLOTH, also belonging to the Merchant Tailors' Company. It is of rich purple silk, brocaded in gold, having the ends and sides embroidered with scenes of the Life and Martyrdom of the Baptist, and with shields having thereon the Arms of the Company, viz., Argent a Tent royal between two Robes of State Gules lined Ermine. English work, of the XVIth Century.

Exhibited by the WORSHIPFUL COMPANY OF MERCHANT TAILORS.

The HERSE-CLOTH, or State Pall of the SADDLERS' COMPANY. It is of rich crimson velvet; the centre part is embroidered of gold in medallions of foliage, roses, and cups; and on the head, foot, and sides, are repeated the Arms of the Company, viz., Azure a chevron between three saddles or, divided from each other by small spirally fluted columns; the sacred Monogram, **IHS**, is also repeated, surrounded by four small figures of angels. On one side of the Pall is inscribed with gold thread—

In te Dñe Speramus,

in Old English text; and on the other side—

Cōfunder in eternū.

This Herse-cloth is figured in SHAW'S *Decorative Arts of the Middle Ages*, but the Invocation, in the Text, does not quite agree with the actual inscription on the Pall. A broad gold and crimson fringe depends on all sides.

Exhibited by the WORSHIPFUL COMPANY OF SADDLERS.

The HERSE-CLOTH, or Funeral Pall of the BREWERS' COMPANY, in maroon velvet, embroidered in a peculiarly rich cloth of gold tissue, of which the centre is worked in stiff patterns of pine-apples and other fruits, pomegranates, roses and foliage, outlined with red. At each end is the figure of an archbishop, St. Thomas of Canterbury, holding his crozier, and his right hand raised in benediction. A scroll resting on his feet is inscribed, "Sancte . . . . " the name being lost. On each side of the Pall is represented the Assumption of the Blessed Virgin Mary, crowned and nimbed, within an aureole, surrounded by five angels; her cloak is

blue and ermined. On either side of her are two shields of arms impaled:—I. The Arms of the See of Canterbury impaling, argent three Cornish choughs proper, being the arms attributed to Thomas à Becket—murdered A.D. 1170. II. The Arms of the Brewers' Company, viz., gules on a chevron argent, between three pairs of garbes saltier-wise or, three tuns sable. On the four sides are also ears of barley, round the stems of which twine labels, whereon are inscriptions, forming together the following invocations:—

"Sancte Deus—Qui cognostis—occulta cordis—parce—peccatis nostris"

on one side; and on the other—

"Sancte Fortis—Et Miserimus—Salvator—Amare morti—Ne tradas nos."

This Pall is probably a work of the beginning of the XVIth Century. The Very Rev. Dr. Rock considers it to be late XVth Century, and states that "the whole is very fine. Tissue, Flemish; Embroidery, English." The worthy Canon, speaking of herse-cloths, says, "The finest anywhere to be found are in England," specifying those belonging to the Merchant Tailors', Brewers', Vintners' and Fishmongers' Companies.

Exhibited by the WORSHIPFUL COMPANY OF BREWERS.

A LARGE CARPET, belonging to the Merchant Tailors' Company, which is thus noticed, from their Records, in HERBERT'S *History of the Twelve Companies*:—"1618. A needle-work Carpet, or long broad cloth, which had been accustomed to be lent by Mr. Proctor, a deceased Member, on Election days, being at this date offered by his widow, Mrs. Proctor, for sale for £10., agreed that the same be purchased of her." Mr. Proctor was Warden in 1581, and Master in 1593.

Exhibited by the WORSHIPFUL COMPANY OF MERCHANT TAILORS.

From bequests in old wills we learn that Carpets were worked by ladies of rank. In 1548, George, Lord D'Arcy, leaves to his daughter Agnes, wife of Sir Thomas Fairfax, his "best wrought silk carpet bordered with crimson velvet, which she made." Sir William Drury, of Hawsted, co. Suffolk, bequeathes to his wife Elizabeth, "one carpitt for a cup-board, of those which were of her own making." These extracts prove that English ladies could emulate the praiseworthy example of the virtuous wife recorded by King Lemuel:—"She layeth her hands to the spindle, and her hands hold the distaff . . . . She maketh herself coverings of tapestry; her clothing *is* silk and purple . . . . She looketh well to the ways of her household, and eateth not the bread of idleness."—*Proverbs* xxxi, 19, 22, 27.

THREE SPECIMENS of NEEDLE-WORK, by the Nuns of Little Gidding, co. Huntingdon:—

1. A Portrait of the Blessed Virgin Mary, represented as "Queen of Heaven," in an oval wreath, at the angles of which are the pomegranates of Arragon. The B. V. M. wears a long flowing veil over a blue tunic, trimmed with ermine, and holds a sceptre in one hand, and

is crowned; the expression of the face is very sweet; around her throat is a necklace; in the distance is a building with trees. The whole is in a frame 12 inches by 10½ inches. Early part of XVIIth Century.

2. A PORTRAIT of KING EDWARD VI., 6 inches square. He is in a jacket trimmed with ermine, and fastened with gold braid over a blue dress, and wears a black cap edged with white, and having a feather. The background of white satin has a curtain on each side of green. The young King holds a sceptre in his left hand.

3. A PORTRAIT of QUEEN ELIZABETH, bearing the orb and sceptre, 6 inches square. The Queen is in an outer robe over a petticoat of blue with full purfled sleeves, and wearing a stand-up ruff. The hair is brushed back from the forehead, and above is an arched crown of pearls; around her throat is a necklace of large pearls, from which hangs a jewel, also a double string of pearls reaching to the waist. The features of the face are well defined, the expression is commanding, and like the usual portraits of the Queen. The background is light, with a curtain on each side looped up.

The colours of this, and of the preceding portrait, have much faded.

A PORTRAIT, in NEEDLE-WORK, 7¼ inches by 5¼ inches, of HENRI QUATRE, King of France, born 1553, died 1610. The work, in coloured silk and satin, is much raised, after the manner of a medallion. The King is in armour, over which is the Order of the Saint Esprit; his head is uncovered, and the hair and beard are very full. This work is French.

Exhibited by HENRY WILLETT.

In the "*Memoir of the Life of Mr. Nicholas Ferrar*, by P. PECKARD, D.D., Warden of Magdalen College, Cambridge," we find an account of the establishment of the so-called Nunnery of Little Gidding, in the county of Huntingdon. Nicholas Ferrer, descended from the great Norman family of De Ferrers, was born 1592, died 1637. Retiring early from political life to pass his time in seclusion and prayer, he purchased the lordship of Little Gidding, restored the dilapidated church, and fitted up the manor-house with an oratory for his family and household, consisting of forty persons. He was ordained deacon by Dr. Laud in 1626, who was then bishop of St. David's, and officiated both in his church and house with so much ceremony as to incur the suspicion of favouring Popery. But when the place was visited in 1642 by Mr. Edward Lenton, to inquire into the nature of the reports, he was answered by a brother of Nicholas, then deceased,—"For the Nunnery, he said, that the name of Nuns was odious. But the truth was that two of his nieces had lived, one thirty, the other thirty-two years, virgins, and so resolved to continue (as he hoped they would), the better to give themselves to fasting and prayer, but had made no vows." The fame of the place attracted much notice, and was visited by Charles I., in prosperity and adversity. "In May, 1633, His Majesty set out on his journey to Scotland, and in his progress he stepped a little out of his road to view Little Gidding, in Huntingdonshire, which by the Common people was called the Protestant Nunnery." In the decline of his fortunes the King, on his way to the Scottish army, went privately to Little Gidding, May 2, 1646, in his route to Stamford. The church was desecrated, and the manor-house plundered, by the soldiers of the Parliament army.

CARVINGS IN STONE, WOOD, IVORY, &c.

"In the cutting of stones, to set *them*, and in carving of wood, to make any manner of cunning work."

Exodus xxxv, 33.

A FIGURE, carved in IVORY, Roman, dug up at Bodtadlog, in Merionethshire, together with Roman tiles and pottery.

Exhibited by the REV. SAMUEL LYSONS, M.A.

A MIRROR-CASE, carved in IVORY, temp. Edward I., belonging to Mr. Abraham C. Kirkmann (late), whose description of it, with an engraving, appeared in the *Journal of the British Archæological Association*, vol. vi, page 123, chiefly with reference to the use of the prick-spur only on one heel:—"I beg leave to draw the attention of the Association to a very curious subject of archæological inquiry, although perhaps of no great utility; it is, whether the pryck-spur was used singly, or in pairs? I think the first doubt on this point arose on the discovery of the remains of Udard de Broham in Brougham Church, Westmoreland, in the month of October, 1846; a most interesting account of which was communicated by William Brougham, Esq., the Master in Chancery, to the *Journal of the Archæological Institute*, vol. iv, p. 59. Udard de Broham was a crusader in the time of Henry II.; and on opening his tomb an iron prick-spur was found attached to the left heel of the skeleton, but there was no trace whatever of there having been one on the right. In a note by Mr. Albert Way to Mr. Brougham's paper, a similar discovery is recorded to have been made near Lausanne in 1838; and I believe there is no instance of a pair of these curious spurs ever having been found together. Since the subject was first mooted, an authority has fallen into my possession which sets the matter at rest, and proves beyond all doubt, that in pursuance of some particular order of knights, a single spur was occasionally, if not generally, used.

"My authority is an Ivory Carving of the time of Edward I.; it has probably been the back of a speculum. The subject it represents is divided into three compartments. The first exhibits the flight of a body of Turks or Saracens; the second, some European knights,

apparently arming for pursuit—all these knights have the spur only on one heel; the third compartment represents a sleeping knight. Unfortunately about one-third of the carving is wanting."

This Mirror was circular when perfect, and on the outer margin is a series of quatrefoil roses. The Saracens, in the upper compartment, all on horseback, are distinguished by their turbans, and long flowing robes; in the middle compartment, the knights, eight in number, are all on foot, with surcoats over their chain-mail, having heater-shaped shields, but with various helmets, some with the nasal, some quite open, and others pierced for the eyes and mouth. In the lowest part of the mirror is only the one knight asleep, his head resting on one arm, in his surcoat, and in an open casque. It is the Editor's belief that this composition, which is full of spirit, and to which justice is not rendered by the illustration in the *Archæological Journal*, relates to an event in the life of King Richard I., when in Palestine. Falling asleep, after one of his hunting expeditions, with only a few persons attending upon him, a party of Saracens surprised the heroic monarch, who would have fallen into their hands, had not William Despreaux, his Squire, cried out that he was the King, upon which the enemy turned all their attention to the faithful follower, and carried him off instead of his royal master. Despreaux did not discover the mistake until he was brought to Saladin, when he confessed the stratagem, but was treated with great respect by the noble-minded Sultan on account of his fidelity. One of the persons in the group of Saracens is evidently of a different race, and no doubt represents a prisoner, and in the original carving his face expresses satisfaction at the success of his self-sacrifice, and there is an air of triumph in the countenances of the Infidels. The sleeping knight, therefore, may be presumed to be intended for Cœur-de-Lion, and the other knights are coming to the support of their sovereign, having in their haste snatched up such weapons as were readiest at hand, accounting for the various ways in which they are armed. King Richard ransomed his devoted follower by the exchange of ten Emirs, whom he had taken prisoners at the battle of Ascalon.

G. R. F.

Exhibited by ABRAHAM CHARLES KIRKMANN.

THREE STONE BOSSES, from the vaulting of the East Cloister, St. Bartholomew the Great, Smithfield. The subject of one is the Archangel Michael weighing souls. On the right side is the hand of the Blessed Virgin giving to one scale the preponderance. The subjects represented on the other two bosses are not easily distinguished; one represents two figures, a knight in armour, and probably his esquire, who carries the sword and dagger of the knight, the latter has in his hand some objects too much defaced to be made out. In the other boss a piece of timber is supported by two persons, a male and female; the former wears a mitre, and the female is apparently crowned. Each has such a staff over the shoulder as would lead to the inference that they are ecclesiastics, probably an abbot and abbess. Can this subject be one of those puns so commonly made on names in the Middle Ages, and in this instance applying to the Patron Saint, Bartholomew, viz., *Bær*, participle of the verb to Bear, and *Thol*, wood?—A. W.

These sculptures, with the rest of the cloisters, suffered much injury from fire about thirty years ago, and were recovered a few years since from the ruins. They are the work of the XVth Century.

Exhibited by ALFRED WHITE, F.L.S., F.S.A.

A Carved IVORY COMB, which once belonged to John Britton, the Architectural Antiquary. On one side is represented a female, presumed to be a Roman bride, walking between two minstrels, who are playing on a tabor and harp. On the reverse, on one half is seen the same female, holding a rose, in a bath, accompanied by an attendant, the bath being an essential ceremony on the wedding day. In the second compartment the bride is seen approaching a bed, on which are two pillows. Judging from the costume of the male figures, viz., the tightening of the doublet round the waist, the straight hair, and the length of the pointed shoes, we may ascribe the time of Edward IV. as the date of this comb, an opinion which is confirmed by the enrichments on the back-ground, which are single roses and suns, the well-known badges of the Royal House of York.

Exhibited by CHARLES BAILY, *Member.*

An OSTRICH, carved in WOOD, drawn to a scale of one inch to the foot; it has a piece of iron in its beak. This interesting relic formed part of the procession in the magnificent Pageant, which was produced at the cost of the Ironmongers' Company on the occasion of their Member, Sir James Cambell, Knight, being elected Lord Mayor, in 1629. The Pageant, composed by Thomas Dekker (which is fully described in Mr. Nicholl's History of the Ironmongers' Company), was called "London's Tempè," and consisted of Two Parts, a spectacle by land, and one by water; and in the former procession Vulcan was represented working at his forge, in Lemnos, with his attendant Cyclops. In the third of the seven scenes, or "presentations," of this elaborate Pageant, was introduced "an estridge, cut out of the timber to the life, biting a horse-shoe. On this bird rides an Indian boy, holding in one hand a tobacco pipe, in the other a dart. His attire is proper to the country. At the angles of the square where the estridge stands, are placed a Turke, and a Persian, a pikeman, and a musketeer." After the spectacle was over, the ostrich was returned to the Company, as it was part of the contract with the inventor of the Pageant that it should "be brought into the hall after the solemnity, there to be sette upp for the company's use."

The supposed digestive power of the bird, as implied by the carved figure, is alluded to by SHAKSPEARE, in the *Second Part of King Henry VI.*, when the rebel, Jack Cade, tells

Alexander Iden, about to take him prisoner,—"I'll make thee eat iron like an ostrich, and swallow my sword like a great pin, 'ere thou and I part."—*Act* iv, *Scene* 10.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

A CARVED OAK PANEL, with the Arms of the Carpenters' Company thereon, and the date 1579. In the account-book of the Company we read—

"Paide for a planke to carve the armes of the Companie .. .. iij^{s}
Paide to the Carver for carvinge the Armes of the Companie .. .. xxiij^{s} iiij^{d}."

TWO other OAK CARVINGS, executed at the same time as the last, one containing the name of the master, Thomas Harper, with the rebus of his name, a harp, and a figure 4; probably his mark as a merchant. The other panel only exhibits the names of his contemporary wardens.

Malcolm states that these carvings were found in an old building behind the Hall, probably the "new parlor" erected at a large cost in 1579.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

TWO LEAVES of a Folding Screen, carved in WOOD, about 6 feet in height, with four scenes in each leaf from the history of Our Lord; each subject is enclosed in a panel of pilasters supporting floriated semi-circular arches, in the spandrils of which are cherubs' heads. Traces of painting and gilding remained on the figures, which are in good relief.

I. On the first leaf the subject at top represented the Nativity, as recorded by *St. Luke*, ch. ii; in the upper part are seen "the shepherds abiding in the field, keeping watch over their flocks by night," and the angel bringing to them "the good tidings of great joy." In the lower part of the panel is shown the interior of a building, with the Infant Saviour "lying in a manger," and the shepherds around. Two oxen are seen in a stall.

II. On a line with the first subject is the Adoration of the Magi, or "Wise Men from the East," as recorded by *St. Matthew*, ch. ii. The Holy Child is seated on His mother's lap, Joseph standing behind their chair, holding one of the gifts which has been just presented by one of the Wise Men, who is kneeling in front of the Saviour. Behind is another about to kneel, and the third, more aged than the others, holds his present ready. "And when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh" (*v.* 11). In the background are attendants with the mules of their masters. The "Star of Bethlehem" shines above the place. This subject is well treated.

III. In the lower part of the leaf is the risen Saviour appearing to Mary Magdalene, as recorded by *St. John,* ch. xx. The sepulchre is shown, with "the linen clothes," orderly disposed, and Mary kneeling before Her Divine Master, who, bearing a banner with the *Agnus Dei,* raises His right hand, as if in the act of saying, "Touch me not" (*v.* 17). In the upper part the disciples are seen coming to the sepulchre. This subject, usually known by its Latin title, "Noli me tangere," was a favourite theme with painters and sculptors, and on a rich Majolica-ware plate, painted by the celebrated Francesco Xanto, of Urbino, with the scene in the garden of the sepulchre, the artist has inscribed—

"1538. *Noli me tangere. Xpō a Maria disse, X.*"

IV. The remaining subject on this leaf is the Descent of the Holy Ghost, on "the Day of Pentecost," upon the Apostles, as narrated in *The Acts,* ch. ii: "And there appeared unto them cloven tongues like as of fire, and it sat upon each of them" (*v.* 3). "The mother of Jesus" is seen sitting in the midst of the disciples.

On the second leaf are also four panels.

I. This subject would appear not to represent Jesus when twelve years old teaching in the Temple of Jerusalem, because on that occasion He was found "sitting in the midst of the doctors," *St. Luke* ii, 46; whereas in the subject on the screen He is represented standing, and therefore it no doubt alludes to a different period of His life, such as that scene described by the same Evangelist:—"And He came to Nazareth, where He had been brought up, and, as His custom was, He went into the synagogue on the Sabbath day, and stood up for to read" (iv. 16). The group around consists of eight persons, in very good relief.

II. On a line with the above is represented Our Saviour borne down by the weight of the Cross, from which a person, probably Simon, the Cyrenian, is about to relieve Him. In the background are "the women of Galilee," and Roman soldiers. In front of the Redeemer is a female kneeling, presenting a napkin, or handkerchief, to wipe the perspiration from His face. This no doubt is intended for the story of Saint Veronica, whose napkin, according to the well-known legend, became miraculously impressed with the likeness of the Saviour's features. The Festival of Saint Veronica, who was canonized by Pope Leo X., and whose name is evidently formed from *Vera Icon,* a true likeness, or image, is held by the Church of Rome on Shrove Tuesday; and in St. Peter's, under the dome, a chapel is dedicated to her, where is shown a napkin, or *sudarium,* said to be the same which was used by her. Over the altar of her chapel is placed a fine mosaic, from a design by Andrea Sacchi, representing the scene of her meeting with the Saviour.

III. On the lower half of this leaf is the Crucifixion of the Saviour between the two malefactors; the latter are represented, according to the usual practice, with their arms passed over the top beam of the cross and tied thereto by cords, in which painful posture criminals sometimes remained for several days before they expired. Our Lord is seen nailed to His Cross, which the kneeling Magdalene embraces with both arms, and on one side is a group of St. John supporting the fainting form of the Lord's mother, behind whom are Mary the wife of Cleophas, and Salome. On the other side of the cross is a group of Roman soldiers.

IV. On a line with the last subject is the Deposition from the Cross, the body of the Redeemer being placed on the ground, surrounded by His sorrowing friends, among whom are Nicodemus, and Joseph of Arimathea. In this panel the empty crosses show exactly their shape, those of the malefactors are simply trunks of trees rudely put together with a horizontal piece, forming a true Tau; whilst that whereon the Saviour hung is squared and shaped, and having above the cross-piece a summit for Pilate's superscription. All the subjects on this screen have been well designed, and very much in accordance with the relation of the Evangelists, with the single exception of the legend of St. Veronica. The screen unfortunately perished in the fire when Mr. Wolley's residence, Campden House, Kensington, was destroyed with its valuable contents, but an excellent photograph of the screen having been taken, whilst it was at Ironmongers' Hall, by William Baily, Esq. (Master of the Company in 1866–7), the Editor has been able, by its aid, to describe a work of Art, of great interest, from the manner in which the sacred subjects upon it have been treated. A list of the remaining articles belonging to Mr. Wolley, of which little more than their titles can be given, will be found in another part of this work.

Exhibited by WILLIAM FREDERICK WOLLEY.

The SIGN of THE BOAR'S HEAD, carved in STONE, formerly built into the front of the Boar's Head Tavern, in East Cheap, which was taken down in 1831, for the improvements. This relic, in which the head of the animal is boldly carved, has the initials, probably those of the innkeeper at the time, I. T.; and the date, 1668, showing that the tavern, burnt down in the

Great Fire of 1666, was rebuilt two years afterwards, and the sign was no doubt a restoration of that which existed in Shakspeare's day, but there was no tavern of the name at the time of his dramas, *First and Second Parts of King Henry IV.*, for Stow expressly states that there were

no taverns at that time in East-Cheap, the places for refreshment were only "cooks' dwellings." JOHN LYDGATE, the Monk of Bury, writing in the reign of Henry V., describes, in his *London Lackpenny*, the visit of a country person to the Metropolis:—

> "Then I hyed me into Est-chepe,
> One cryes ribbes of befe, and many a pye,
> Pewter pottes they clattered on a heape."

The name of a tavern in Southwark, which belonged to the historical Sir John Fastolf, K.G. (a character in 1 *King Henry VI.*), was "*The Boar's Head*," which Shakspeare would pass on his way to the Globe Theatre. But Theobald was the first editor who selected *The Boar's Head Tavern in Eastcheap* for the resort of Falstaff and his boon companions, for Shakspeare does not assign any locality, and in the early editions the actors come upon the scene without the place being mentioned. It is, however, true that Prince Hal tells his favourite attendant Poins, —"Meet me to-morrow night in Eastcheap, there I'll sup."—1 *King Henry IV.*, *Act* i, *Scene* 2. And the Poet may be supposed to allude to the famous Tavern when the Prince questions Bardolph about Falstaff's movements,—"Where sups he? Doth the old boar feed in the old frank?" to which Bardolph replies, "At the old place, my lord, in Eastcheap."—2 *King Henry IV.*, *Act* ii, *Scene* 2.

It has been ascertained that a tenement, distinguished as many buildings were by a sign, whatever the business of the occupier might be, was called *The Boar's Head in East-Chepe* in the reign of Richard II., as it is so mentioned in the will of one William Warden, a Stock-Fishmonger. But this tenement does not seem to have been used as a tavern until a much later period, the first notice of it as such appearing in a lease dated in 1537,—"of all that tavern called the Bore's Hedde, cum cellariis sollariis et aliis suis pertinentiis in Estchepe in parochia Sancti Michaelis prædicti in tenura Johannæ Broke, viduæ." In 1588 The Boar's Head was kept by one Thomas Wright. The historian of London, Maitland, in 1789, says of the Boar's Head in Eastcheap,—"this is the chief tavern in London." This interesting relic, which is exactly two centuries old, and an excellent example of the sculpture which adorned London houses, is preserved in the Museum attached to the Library at Guildhall.

Exhibited by the CORPORATION OF THE CITY OF LONDON.

A Circular POWDER FLASK, 5 inches in diameter, finely carved in BOXWOOD, and mounted in or-molu. The carving represents a stag attacked by two dogs, and at the top is another hound to hold the charge of powder. German work, end of XVIth Century.—*From the* DE BRUGE *Collection.*

Exhibited by CHARLES SACKVILLE BALE.

A GROUP of THREE BOYS, or AMORINI, carved in IVORY, by FIAMINGO, and formerly the property of Nollekens, the Sculptor, by whom it was much prized; 8 inches high. In this charming composition two of the boys support a third on their shoulders. The real name of "Il Fiamingo" (the Fleming), was Francesco de Quesnoy, a native of Brussels; he was

particularly happy in the representation, both in marble and ivory, of children, which, to use the words of Rubens, "Nature, rather than Art, appears to have sculptured, the marble seems softened into life." Fiamingo's two most celebrated works are the "St. Susanna," in the church of La Madonna di Loreto, in Rome, and the noble figure of St. Andrew, in St. Peter's.

Exhibited by JOHN JAMES.

A PLATEAU, of oval form, 23 inches by 16 inches, exquisitely carved out of buck's horn. In the centre is the story of Diana and Actæon, around which are six compartments of field sports, as hunting the elephant, lion, ibex, wild bull, ostrich, and chamois. The border represents European sports, hunting the stag, wild boar, wolf, bear, fox, and hare; between these subjects are smaller plaques, in which are carved, a huntsman with bitch and pups; a sportsman giving physic to a dog; another who is reposing; a fourth with dead game; and another carrying a dead stag. In the last of the outer compartments a child with mallet and chisel is inscribing $\frac{A\,M}{V.C.}$ 1673; and in the next is the date 1671.

The story of Actæon being changed into a stag, as shown in the centre of this very fine composition, is a favourite theme with poets, ancient and modern; among the latter, CHAUCER, in the *Canterbury Tales*, thus introduces the subject:—

> "Ther saugh I Atheon an hart i-makéd,
> For vengeance that he saugh Dyane al naked;
> I saugh how that his houndés have him caught,
> And freten him for that they knew him naught."
>
> *The Knight's Tale.*

SHAKSPEARE also alludes to his well-known punishment, in *Titus Andronicus*, where the Empress Tamora, in answer to the taunts of Bassianus, who had derided her for being habited for the chace like Diana, exclaims—

> "Saucy controller of our private steps!
> Had I the power that, some say, Dian had,
> Thy temples should be planted presently
> With horns, as was Actæon's, and the hounds
> Should drive upon thy new-transformed limbs,
> Unmannerly intruder as thou art."
>
> *Act* ii, *Scene* 3.

The EWER, belonging to the Plateau, also carved in buck's horn; it has on each side a medallion, in which are sporting subjects. The handles are formed to represent animals fighting. The mouth of the Ewer is a lion with a shield. The workmanship is of later date than that of the Plateau; 11¾ inches high. They are both by a German carver of the Augsburg School.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A CABINET of IVORY, the front of which measures 2 feet 7½ inches wide, and 1 foot 5½ inches high. It consists of an architectural composition; at the ends are two square semi-

pilasters of the Doric order on pedestals with cornice and trusses above. The front is divided into five compartments. The centre is a small cupboard door with panel, pilasters, frieze, cornice, and niche in the pediment; on either side is a square-headed tall opening formed with therm pilasters enclosing a semi-circular headed niche, in which are statuettes of Hercules and Venus on pedestals; beyond these is a series of five drawers, one above another. The centre closet and square niches are terminated by fancy pediments, those to the niches formed of inverted scrolls, with vases between.

The Cabinet is enclosed by a pair of doors formed of ivory, with square moulded panel, enclosing a semi-circular headed opening, around which are four oval panels. In the centre of the front, on the cupboard door, on the pedestals below it, and on each of the drawer fronts, and in the ovals on the inside of the two doors, are painted miniature scenes from the history of the Patriarch Joseph, and in the centre panels of the doors are branches of trees in leaf and fruit with scrolls, inscribed on one scroll, "He had sent a man before them, even Joseph, *who was* sold to be a bond-servant;" on the other is the next verse, "Whose feet they hurt in the stocks, the iron entered into his soul."—*Psalm* cv, *v.* 17, 18—*Prayer Book Version.*

These subjects are painted on glass with tinsel backgrounds. The cabinet is of Flemish workmanship, of the XVIth Century, and was brought from Flanders by the late Mr. Savory of Uxbridge, at whose sale it was purchased by the Exhibitor. The Cabinet is enclosed in a curious case, made of an Eastern aromatic wood, ornamented with subjects which seem to be the setting out and return of a wedding party. Cupid drives the chariot, and the bridegroom is seated in it with his bride, and is about to drink to her from a cup which he holds in his left hand; an attendant is playing on the guitar; in the background are trees.

The borders consist of leopards and fabulous animals, half women and half leopards, winged, one playing on the guitar, and one blowing a horn, with flowers in the background. In the centre of the lowest pedestal is a shield enclosed within a wreath of flowers and scrolls, and on either side is a huntsman, one is setting out for the chase with spear and horn; the other is returning with a live hare in his arms. These figures stand in niches on marble pavement; they are dressed in slashed trunk-hose and stockings, and wear large broad-brimmed hats, the whole being drawn in black outlines upon the surface of the wood.

Exhibited by CHARLES JOHN SHOPPEE.

An ELEPHANT'S TUSK, in which is lodged a leaden bullet, the ivory having completely closed over the orifice.

Exhibited by NOEL WHITING, *Member.*

A HUNTING HORN, carved from an elephant's tusk; the mouth-piece is sculptured with leaves; on the upper part of the small end is a mounted huntsman, holding a scourge aloft, and attended by two hounds pursuing a wolf. In the central part of the horn is a medallion containing a half-length portrait of George I., with an inscription in high relief, GEORGIVS REX MAGNÆ BRITT., and round the horn are weapons and implements used in hunting pastimes. Below the portrait are the Royal Arms, Quarterly,—1st, the lions of ENGLAND,

impaling the lion of SCOTLAND; 2nd, the three lilies of FRANCE; 3rd, the harp of IRELAND; 4th, tripartite; 1, two lions passant guardant, for BRUNSWICK; 2, a lion rampant, for LUNENBURG; 3, in base, the White Horse of HANOVER, and on an escutcheon of pretence the Crown of CHARLEMAGNE. The lion and unicorn, for supporters, hold banners, with the cross of St. George on one, and St. Andrew's saltire on the other. The motto of the Garter surrounds the Royal Arms, and on a ribbon, "Dieu et Mon Droit." The lower rim of the horn is carved in foliage. XVIIIth Century.

This Hunting Horn belonged to the Verderer of George I., by whom it was probably presented as a badge of office, together with the Hunting Sword in the possession of John Nicholl, Esq., Member of the Ironmongers' Company, and which is described in this Catalogue, page 171.

"The WORSHIP of CUPID," carved out of three pieces of bone. In the centre is the figure of Cupid standing on two kneeling figures, who are back to back; the side subjects are a male and female figure, kneeling on one knee, with their arms crossed, in the act of adoration of the God of Love. All the figures are nude. The carvings are enclosed in a frame of marquetterie of ebony and stained ivory.—See *Illustration*.

A carved IVORY CUP and COVER, of oval shape, mounted in metal, having on one side an armed Knight, his visor up, on horseback, whose tilting spear has overthrown another knight, whose visor is down, and who holds a broken sword in one hand, whilst the other grasps his adversary's leg. In the background is seen a third knight, and a horse. On the reverse is a shield of arms of Nassau; viz., "billettée a lion rampant ducally crowned," with an electoral crown over. On each side, for supporters, is a lion crowned, with the motto beneath, JE MAINTIENDRAI, which is that of King William III. The cover is carved with foliage, and terminates in a plumed helmet on a shield.

An IVORY CUP, in the shape of a boat, carved with dolphins, sea-horses, and hippopotami, supported by a male and a female figure, probably intended for Cupid and Psyche. On the foot are carved seals and fishes. On the top of the cover is a female seated on a dolphin, and on the underside are three sea-serpents intertwined. XVIth Century.

A BAMBINO, wrapped in swaddling cloths, carved in IVORY, and opening at the shoulders with metal mountings, to form a box. It is 12½ inches in length. Italian, XVIIIth Century.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A CASKET of IVORY and TORTOISE-SHELL, silver mounted; from the house at Daventry, where Charles I. is stated to have had his extraordinary dream before the Battle of Naseby, 1645, so fatal to the royal cause. This casket was left behind by some member of the Court.

Exhibited by EDWARD PRETTY.

A BRAHMIN COW, carved in STONE; worshipped as a Goddess by the Hindoos and Burmese.

Exhibited by C. R. CAYLEY.

TWO CARVED RHINOCEROS HORNS, and Stands. Chinese workmanship.

Exhibited by STANLEY DENT.

A VASE of MALACHITE, manufactured in Russia; a very fine specimen of Siberian malachite, which is often found of great size. In the Exhibition of 1851, at Hyde Park, a spacious apartment was fitted up entirely of malachite, including a large pair of folding-doors, chimney-piece, tables, couches, and other furniture.

Exhibited by HENRY GRISSELL, *Member.*

Two curious CHINESE BELL PULLS, elaborately carved in IVORY.

Exhibited by RICHARD BIRKETT, *Member.*

A SNUFF GRATER, or RAPPOIR, in IVORY, 7 inches long, carved with a representation of Venus riding in a car on the sea, and attended by Amorini; XVIIth Century. From the grater, or rasp, used when snuff first came into fashion to pulverize the tobacco leaf, is derived the word rappee, *tabac rapé.* In his interesting volume on *Tobacco, its History and Associations*, 1859, Mr. F. W. Fairholt cites several instances of tobacco-graters carved in ivory; especially one "representing Cupid instructed by Venus, whose costume indicates the date of its fabrication to have been about 1680," p. 244.

Exhibited by HENRY WILLETT.

A FIGURE of ST. FRANCIS, of ASSISI, carved in wood, belonging to Mr. Charles Baily, Architect. This Saint, born in 1181, at the place from which his name is taken, was the son of a rich merchant, one Bernardon, whose business it was intended that he should follow; but at the age of twenty-one he renounced all worldly pursuits, devoting himself to a life of poverty and austerity. He began to found his new Order of Mendicant Friars, at his native place, about the year 1208, giving to his followers the humble title of *Fratres Minores*, who were afterwards called from him Franciscans, and became one of the most celebrated of the Monastic Brotherhoods. His disciples were vowed to poverty, and enjoined to travel everywhere for the conversion of unbelievers. In 1215 the Rules of the new Order received the approval of Pope Innocent III., and the Fraternity of Franciscans was confirmed in 1223 by Pope Honorius III. In the next year occurred the Vision, of which the Legend records, that the Saint, after a long fast, was visited in a dream by the Saviour, who marked "the five wounds of His Passion," upon St. Francis, which, on his awaking, were found impressed on his hands, feet, and side. These *Stigmata* are seen in the figure before us, with the exception of the wound in the side, though that is sometimes shown, as in the initial letter taken from Abbot Litlington's Missal, in page 423 of this Catalogue. St. Francis is frequently depicted holding a plain cross on his right arm, or, as in this wood carving, a crucifix. He died in 1226, and was canonized by Pope Gregory IX. The name of his birth-place is always attached to distinguish him from other Saints in the Roman Calendar, as St. Francis Xavier, "the Apostle of the Indies," and friend of Ignatius Loyola, and St. Francis of Sales. One female Saint is represented as being marked, on her hands only, with the Saviour's nail-prints, viz., St. Catherine of Sienna.

Exhibited by CHARLES BAILY, *Member.*

SPECIMENS of WOOD CARVINGS, by MR. WILLIAM GIBBS ROGERS, Wood Carver to the Queen.

A BETROTHAL MINIATURE FRAME, the opening for the portrait being in the form of a heart, supported by exquisitely carved Cupids, with the torch of Hymen below; the whole is crowned with a wreath of roses.

The sides of a large GLASS FRAME, carved in the style of Grinling Gibbons with extreme delicacy, in light wood, and mounted in rich Amboyna ground; 3 feet 8 inches by 6 feet 10 inches high.

A Box-wood MINIATURE FRAME, carved with wild hyacinths, studied from Nature.

A PAIR of BRACKETS, in light wood, the subject selected by the late Earl of Ilchester, and composed of fruit and flowers from his estate at Melbury.

A Box-wood MINIATURE FRAME, composed as a border for portraits of the Royal Family, being formed of the Crown and the initials *V* and *A*.

A small ELIZABETHAN FRAME, for enamel, of exquisite design, studied from the tail-piece of an Old-English black letter book, circa 1510.

A BRACKET, in the style of the time of James I., with masks, dolphins, and strap-work.

A BRACKET, composed of fruit and flowers, and birds, carved in lime-wood.

A BRACKET of the Cinque-Cento period, introducing dolphins, scrolls, and strap-work.

A pair of Circular PLAQUES, carved in box-wood, being studies from Nature of wild flowers; and smaller Plaques, with ivy, jasmine, passion-flower, &c.

A MINIATURE FRAME, in box-wood, composed of satyrs, nymphs, scroll-work, &c., for an enamel.

A MINIATURE FRAME, in box-wood, composed of lilies of the valley, from Nature.

A MINIATURE FRAME, carved in box-wood, after the manner of Grinling Gibbons, with bunches of fruit and flowers.

A large TROPHY, 5 feet by 3 feet 6 inches, for a Dining Room, carved with birds, dead game, and flowers; a fine composition, and exquisitely carried out.

Two Pairs of LONG DROPS, 9 feet long, carved in fruit, flowers, and birds; designed for pilasters in the Great Dining Room of Goldsmiths' Hall.

Six Grotesque MASKS, in box-wood, and ebony frames; and two cases of Cupids, carved in box-wood.

The above examples of the delicate handling and good taste of the Carver, especially in the treatment of dead birds, will bear comparison with the works of the great artist Grinling Gibbons, to whom Mr. W. Gibbs Rogers has been, not inaptly, regarded as a worthy successor; and he is favourably known, not only for many excellent restorations in St. Michael's, Cornhill, and other churches, but also as the inventor of a process by which further decay is prevented in old carved work, which by his discovery can be restored to its original appearance and solidity.

The only known carved box-wood PORTRAIT of Bodoni, the great printer of Milan, and of the Propaganda at Rome; born in Piedmont in 1740, and died at Padua in 1813. The portrait was executed by the Chevalier Bonzanigo D'Asti, sculptor in wood to the Emperor Napoleon I. On the corners of the frame are very delicately carved medallion portraits.

Exhibited by WILLIAM GIBBS ROGERS.

At the same time was exhibited by the Carver's son, Mr. George Alfred Rogers, a Book, entitled *Some Account of the Wood Carvings in St. Michael's Church, Cornhill,* illustrated by Ninety Photographs, taken by G. A. Rogers. Only fifty copies of this work were issued to subscribers, the late Prince Consort being pleased to head the list.

A Devotional Folding TABLET, or TRIPTYCH, of IVORY, finely sculptured; the central portion represents the Virgin with the Infant Saviour; on each side is an Angel holding a candlestick; above is the Crucifixion, with the Virgin and St. John. On the dexter leaf appears a crowned female, holding a spear with a streamer attached to it; in her left hand is a church, the usual representation of the Gospel, or true Faith; in a lower compartment is a female Saint holding a palm branch and a book. On the sinister leaf appears the impersonation of the Law, or the Synagogue, a female whose head droops, her crown falls off, a spear in her right hand is broken in three pieces, the Tables of the Law fall from her right hand; beneath is a female Saint. This beautiful Triptych, which has been considered of Italian art, whilst some archæologists see in it traces of English design, has been long in possession of the Waterton family. It is of the close of the XIIIth Century. 5 inches high, $4\frac{1}{4}$ inches wide.

Exhibited by EDMUND WATERTON, F.S.A.

An IVORY GROUP of ADAM and EVE, 15 inches high, finely carved out of a single piece of ivory, and delicately finished in detail. It has the artist's initials I. I. P. F., and the date 1627. This group has been ascribed to Fiamingo, but the initials do not agree with those of that graceful sculptor, whose real name was De Quesnoy. The figures are remarkably tall, but the Rabbins had a tradition that our First Parents were ten feet high, and that the race of mankind has degenerated in stature as in length of days:—

> "Adam the goodliest man of men since born
> His sons, the fairest of her daughters Eve."
> MILTON'S *Paradise Lost.*

Exhibited by ROBERT PHILLIPS.

A small MEDALLION, in WOOD, carved on both sides, and mounted in silver. On one side, in the centre, is a Vine in full bearing, between the branches of which is the Saviour seated with an open book before Him, surrounded by the twelve Apostles. In an outer rim of small circles are fourteen heads of Patriarchs and Saints, with an inscription in Russian characters. In a small compartment above the circle are four figures in front of a plain cross.

On the reverse are represented scenes from Our Lord's history, viz.:—the Flight into Egypt, Jesus bearing His Cross, the Taking Down from the Cross, and the Entombment; and in a lower compartment is the Madonna seated. An outer rim contains heads of saints, and in the small compartment above is the Temple, with the heads of two nimbed Saints. Although minute, the carving of this work is extremely fine and delicate.

A Hoof-shaped CHALCEDONY CARVING. On the underside is the subject of the Ascension, and on the upper part is described the Judgment of Solomon. Around the edge, cut in high relief, is the Patriarch Jacob's Dream of the Angelic ladder (*Gen.* xxviii, 12), and Elisha receiving the mantle of Elijah, when the latter Prophet was taken up in the chariot of fire:—"My father, my father, the chariot of Israel, and the horsemen thereof . . . . The spirit of Elijah doth rest on Elisha."—*2 Kings* ii, 12, 15.

An IVORY TANKARD, carved on the lid with the Adoration of the Magi; round the body are Amorini and foliage, and on the rim of the cover are lions, elephants, unicorns, bears, and lambs. Inside, at the bottom of the tankard, is an engraving of Cupid riding on a lion, with the following inscription:—OMNIA VINCIT AMOR. *Vidi ego qui durum possit frœnare leonem. Vidique solus corda domaret Amor.* Inside the cover is an engraving of the Angel announcing the birth of the Saviour, with the song of the heavenly host, "Gloria in altissimis Deo, ac (in) terra Pax, et hominibus bonæ (voluntatis)."—*Vulgate, St. Luke* ii, 14. On the underside of the tankard is engraved a female playing on a harp, with the sun shining above. XVIIIth Century.

A ROSARY of JET BEADS, circular and oval, from which is suspended the figure, also carved in jet, of St. James of Compostella, mounted in silver, habited as a pilgrim, holding a rosary in one hand, and a book in the other; at his feet are two kneeling figures, in allusion to the children, whom he is said to have restored to life, according to the legend.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A small CROSS, in wood, carved by the Monks of Mount Ararat, having on one side the Baptism of Our Lord, and on the other the Crucifixion. On the four arms are the Evangelists writing in books, four other figures of Saints, and the Madonna and St. John.

A small CRUCIFIX, carved in wood, with a representation of the Saviour extended on the cross, the Eternal Father above, and the Holy Spirit as a Dove, the Madonna at the foot. At the back the letters J. N. R. J., and the instruments of the Passion, are carved on slides, which, when opened, displayed the relics of Saints.

Exhibited by HENRY WILLIAM SASS.

FINGER RINGS AND SIGNETS.

"My ring I hold as dear as my finger, 'tis part of it."
Cymbeline, Act i, *Scene* 5.

FROM the earliest ages RINGS have been the symbols of dignity, authority, and fidelity. The Sacred Writings have many interesting records on the subject. The first mention of a ring in the Bible is that of the Patriarch Judah, when Tamar required of him a pledge: "And he said, What pledge shall I give thee? And she said, Thy signet, and thy bracelets, and thy staff that *is* in thine hand."—*Genesis* xxxviii, 18.

The next instance occurs in the case of Pharaoh, when he delegated his authority to Joseph: "And Pharaoh took off his ring from his hand, and put it upon Joseph's hand . . . . and he made him *ruler* over all the land of Egypt."—*Gen.* xli, 42, 43. This was, without doubt, a signet-ring, with which to seal patents in the King's name. The especial use of the monarch's ring, to impart validity to a decree, is clearly shown by the account of King Ahasuerus, in the *Book of Esther*, when he permitted Mordecai to reverse the harsh sentence which had been obtained by Haman: "Write ye also for the Jews, as it liketh you, in the King's name, and seal *it* with the King's ring: for the writing which is written in the King's name, and sealed with the King's ring, may no man reverse" (viii, 8).

In like manner, King Darius, though unwilling to injure Daniel, was obliged to use his ring, to secure execution of the decree against the fearless Prophet: "And a stone was brought, and laid upon the mouth of the den; and the King sealed it with his own signet, and with the signet of his Lords; that the purpose might not be changed concerning Daniel" (vi, 17).

Of the importance and value attached to the royal signet, we are enabled to judge, from the language which the ALMIGHTY vouchsafes to use, after the manner of men, when He threatened the latest but one of the Kings of Judah, "*As* I live, saith the LORD, though Coniah, the son of Jehoiakim, King of Judah, were the signet upon my right hand, yet would I pluck thee thence."—*Jeremiah* xxii, 24. "Annulus in manu dextera mea."—*Vulgate.*

But in an honourable manner does the Supreme Being speak of the rebuilder of the Temple, the princely Zerubbabel: "In that day, saith the LORD of HOSTS, will I take thee, O Zerubbabel, my servant, the son of Shealtiel, saith the LORD, and will make thee as a signet: for I have chosen thee, saith the LORD of HOSTS."—*Haggai* ii, 23. This great favour shown to one of the ancestors, according to the flesh, of the Messiah, is alluded to by the wise son of Sirach,—"How shall we magnify Zorababel, even he was as a signet on the right hand."—*Ecclesiasticus* xlix, 11. In the *First Book of the Maccabees* there is an interesting example of succession to a throne conferred by the investiture of a ring. When Antiochus Epiphanes was on his death-bed, he called for "Philip, one of his friends, whom he made ruler over all his realm, and gave him the crown, and his robe, and his signet, to the end he should bring up his son Antiochus, and nourish him up for the kingdom" (vi, 14, 15). Still earlier, the act of Alexander the Great, on the approach of death, in giving his signet to his favourite General, Perdiccas, was construed as conferring the succession.

Where the act of sealing documents is alluded to in Scripture, we are to understand that a signet was used, as when Jezebel "wrote letters in Ahab's name, and sealed *them* with his seal."—1 *Kings* xxi, 8. And Nehemiah speaks of a covenant which was sealed by the princes, and scribes, and priests, at the rebuilding of the Temple (ix, 38). A most valuable illustration of Hebrew customs is afforded by the Prophet Jeremiah, in his purchase of a field by right of redemption: "So I took the evidence of the purchase, *both* that which was sealed *according* to the law and custom, and that which was open," &c. (xxxii, 11). The transaction is full of interest.

The art of engraving signets, or of cutting inscriptions on rings, is alluded to in several passages of Scripture. Thus Moses is directed by the ALMIGHTY to prepare an ornament for the High Priest's ephod: "And thou shalt take two onyx stones, and grave on them the names of the children of Israel . . . . . With the work of an engraver in stone, *like* the engravings of a signet, shalt thou engrave the two stones with the names of the children of Israel: thou shalt make them to be set in ouches of gold."—*Exodus* xxviii, 9, 11. Also the twelve precious stones, which adorned the costly breast-plate of Aaron, were engraved:—"And the stones shall be with the names of the children of Israel, twelve, according to their names, *like* the engravings of a signet" (*v.* 21). And in verse 36, the very inscription is recorded, which was placed on the front of Aaron's mitre:—"And thou shalt make a plate *of* pure gold, and grave upon it, *like* the engravings of a signet, HOLINESS TO THE LORD." The wise son of Sirach alludes to this gorgeous breast-plate, as composed of "precious stones graven like jewels, and set in gold, the work of the jeweller, with a writing engraved for a memorial, after the number of the tribes of Israel."—*Ecclesiasticus* xlv, 11. The same writer, enumerating the handicraftsmen who "maintain the state of the world," specifies those "that cut and grave seals, and are diligent to make great variety, and give themselves to counterfeit imagery, and watch to finish a work" (xxxviii, 27).

The discoverer of Nineveh tells us, "The gems and cylinders, still frequently found in ruins, prove that the Assyrians were very skilful in engraving on stone. Many of their seals are most delicately and minutely ornamented with various sacred devices, and with the figures of animals."—LAYARD'S *Nineveh*, vol. ii, p. 421.

In ancient times writing and engraving were synonymous terms, in fact all early writing was engraved, or cut in by a hard instrument upon a hard substance. Sir Francis Palgrave derives the verb, to *write*, from a Teutonic root, *Ritzen*, to scratch. Hence in the *Old Testament*, the mention of a *stylus*, or iron pen, whereas we find in the *New Testament* the *calamus*, or reed pen, in connection with a soft material, paper, the papyrus of the Nile.

In the *Book of Job*, probably the oldest record in the world, the Patriarch exclaims: "Oh that my words were now written! oh that they were printed in a book! That they were graven with an iron pen and lead in the rock for ever" (xix, 23, 24). The language of the *Vulgate* version is very striking: "Stylo ferreo, et plumbi lamina, vel celte sculpantur in silice" (*v.* 24). Very similar is the language of the Prophet Jeremiah:—"The sin of Judah is written with a pen of iron, *and* with the point of a diamond; *it is* graven upon the table of their heart, and upon the horns of your altars" (xvii, 1). Scriptum est stylo ferreo in ungue adamantino." *Vulgate, v.* 1.

On the other hand, the Apostle St. John, writing to the elect lady, says, in conclusion, —"Having many things to write unto you, I would not *write* with paper and ink, but I trust to come unto you, and speak face to face."—*Second Epistle, v.* 12. And, in his *Third Epistle*, he tells Gaius,—"I had many things to write, but I will not with ink and pen write unto thee (*v.* 13). In the *Vulgate*: "Sed nolui per atramentum et calamum scribere tibi" (*v.* 13).

The wearing of finger-rings by men was evidently, at one time, the exclusive privilege of persons in the highest class. The Apostle St. John gives an instance:—"If there come into your assembly a man with a gold ring, in goodly apparel, and there come in also a poor man in vile raiment," &c.—*Gen. Epist. II*, 2. It is worthy of remark that the word in the Greek text, *chrusodactulios*, is literally a gold finger ring. In the story of the Prodigal Son, we have an instance of the importance attached to the wearing of a ring, where the compassionating father eagerly welcomes the repentant wanderer,—"Bring forth the best robe, and put *it* on him; and put a ring on his hand, and shoes on *his* feet."—*St. Luke* xv, 22.

With the Romans, for a long time, no one, under the rank of Senators and Knights, was permitted to wear rings of gold. Worthy Gwillim laments the common use of rings in his day: "Though custom and time hath made the ring a common ornament for every *mechanic* hand, yet of right none should use them but such as either *Blood, Wars, Learning*, or *Office* and *Dignity* had made capable thereof."

We find in SHAKSPEARE frequent allusions to rings, either used as signets, or worn as ornaments, or employed as tokens of safety to the bearers. Hamlet, the young Prince of Denmark, having found out the "royal knavery" intended for him by his usurping uncle, when he should arrive in England, writes out a new commission, and when his tried friend, Horatio inquires—

"How was this seal'd?"

the Prince replies—

"I had my father's signet in my purse,
Which was the model of that Danish seal:
Folded the writ up in form of the other;
Subscrib'd it; gave't the impression; plac'd it safely,
The changeling never known."

Hamlet, Act v, *Scene* 2.

In *Measure for Measure,* the disguised Duke, to quiet the scruples of the trusty Provost, touching Claudio's execution, is obliged to produce his own voucher: "Look you, sir, here is the hand and seal of the Duke. You know the character, I doubt not; and the signet is not strange to you."—*Act* iv, *Scene* 2.

In *King Henry VIII.,* when Cranmer is afraid that he will "fall into the trap," laid for him by his enemies, the King gives him his ring, telling him—

> "If entreaties
> Will render you no remedy, this ring
> Deliver them, and your appeal to us
> There make before them."
>
> *Act* iii, *Scene* 1.

Falstaff, having fallen asleep behind the arras at the Boar's Head, in Eastcheap, has his pockets searched by Poins, at Prince Hal's request, and although the contents were little more than items of an intolerable quantity of sack, and one half-pennyworth of bread, he asserts,—

> "I have lost a seal-ring of my grandfather's, worth forty mark."
>
> 1 *King Henry IV, Act* iii, *Scene* 3.

The great Poet alludes to rings being bequeathed by will, as family heir-looms. In *All's Well That Ends Well,* Helena, speaking of her husband, says—

> "A ring the county wears,
> That downward hath succeeded in his house,
> From son to son, some four or five descents,
> Since the first father wore it: this ring he holds
> In most rich choice."
>
> *Act* iii, *Scene* 7.

And Bertram's mother, the Countess Rousillon, says of the same ring—

> "Of six preceding ancestors, that gem
> Conferr'd by testament to the sequent issue,
> Hath it been ow'd and worn."
>
> *Act* v, *Scene* 3.

In the same play, the King had given his ring to Helena—

> "I bade her, if her fortunes ever stood
> Necessitied to help, that by this token
> I would relieve her."
>
> *Ibid.*

In his *Merchant of Venice,* SHAKSPEARE mentions the practice of cutting mottoes on rings, as we learn from Gratiano, in his amusing quarrel with Nerissa,

> "About a hoop of gold, a paltry ring,
> That she did give me; whose posy was,
> For all the world, like cutler's poetry
> Upon a knife, *Love me, and leave me not.*"
>
> *Act* v, *Scene* 1.

SHAKSPEARE, in another of his plays, alludes to a peculiar kind of ring; he makes Emilia say,—

> "Marry, I would not do such a thing for a joint-ring."
>
> *Othello, Act* iv, *Scene* 3.

DRYDEN, in his *Don Sebastian,* has a passage, worth quoting, on joint-rings:—

> "A curious artist wrought them,
> With joints so close as not to be perceiv'd,
> Yet are they both each other's counterpart,
> Her part had *Juan* inscribed, and his had *Zaida;*
> You know these names were theirs, and in the midst
> A heart divided in two halves was placed.
> Now if the rivets of these rings inclosed
> Fit not each other, I have forgot this lie;
> But if they join, we must for ever part."

Thumb-rings find their illustrations among the poets. SHAKSPEARE makes Falstaff declare, in answer to the jeers of Prince Henry,—"When I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring." (1 *King Henry IV., Act* ii, *Scene* 4.)

BROME, a lawyer and poet, who wrote the *Antipodes,* in 1641, alludes to an alderman who had a "distich graven in his thumb-ring." And we find in the *Wit's Constable,* 1640,—"No more wit than the rest of the bench; what lies in his thumb-ring." Again, in the *Northern Lass,* written in 1632, "A good man in the city wears nothing rich about him, but the gout, or a thumb-ring."

It is probable that a ring was used from a very early period in a marriage ceremony; but we do not find any record of such a custom in Scripture. Among the Romans, in the time of the Emperors, a ring was placed on the third finger of the left hand of his betrothed by the man, as a pledge of his fidelity.

SHAKSPEARE, in *Twelfth Night,* makes the Priest describe the marriage which he has recently solemnized between Olivia and Sebastian:—

> "A contract of eternal bond of love,
> Confirm'd by mutual joinder of your hands,
> Attended by the holy close of lips,
> Strengthen'd by the interchangement of your rings."
>
> *Act* v, *Scene* 1.

The peculiar kind of double ring, called "gimmal," is often alluded to by our poets. Its name is derived from the Latin *gemellus,* Italian *geméllo,* French *jumeau, jumelle (fem.),* a twin. In BEAUMONT and FLETCHER'S *Beggar's Bush,* we have:—

> "*Hub.* Sure, I should know that gimmal.
> *Jac.* 'Tis certain he—I had forgot my ring too."

SHAKSPEARE uses the word more than once. In *King Henry V.*, the French lord, Grandpré, disparaging the English troops, and speaking of "their poor jades of horses," says—

> "And in their pale dull mouths the gimmal bit
> Lies foul with chewéd grass."
> *Act* iv, *Scene* 2.

In that lovely creation of the great Poet, his *Midsummer Night's Dream*, the word "gimmal," or "jimal," is probably the correct reading for "jewel," as it is usually printed, in the following passage (*Act* iv, *Scene* 1), which occurs after the explanation of the mistakes of the lovers, occasioned by the pranks of the "knavish sprite," Puck:

> "*Hermia.* Methinks, I see these things with parted eye,
> When every thing seems double.
> *Helena.* So methinks:
> And I have found Demetrius like a jewel (gimmal)
> Mine own, and not mine own."

If the word was originally written "jimal," it might be easily corrupted by the transcriber into "jewel;" but the former is decidedly more in unison with the context, and "gemell" was suggested by Theobald.

HERRICK also has the word:—

> "Thou sent'st to me a true-love-knot, but I
> Returned a ring of jimmals, to imply
> Thy love had one knot, mine a triple tye."

In the following pages are described Rings which range over a long period of time, commencing with one which belongs to the age of the Pharaoh before whom Moses and Aaron wrought their "wonders in the Land of Ham;" and including examples of historical interest, and of rare artistic merit. Two rings, belonging to the Rev. James Beck, one, Roman, and the other, early English, and some of Mr. Waterton's fine Collection, are unique as well as valuable.

G. R. F.

Egyptian Rings.

A GOLD SIGNET RING, with oval cartouche, incised with a Scarabæus, &c., of Thothmes III. The date ascribed by the owner to this interesting memorial of the past, is B.C. 1500, a short time before the Exodus of the Israelites from the Land of Bondage, which is generally reckoned to have taken place B.C. 1491, during the reign of the Pharaoh of that time, Thothmes III., who was a prince of great energy, and of warlike character, and also an encourager of the Fine Arts, of which the numerous buildings erected by him are proofs. He reigned over Egypt thirty-nine years, and was succeeded by his son Amenophis II.

A PORCELAIN SIGNET RING, with a square bezel, having on the obverse a seated Cynocephalus, the emblem of the Lunar Deities, Chus, and Thoth, to which last deity Amenophis III. was very partial—See *Illustration*, FIG. 1. The Cynocephalus held a conspicuous place among the sacred animals of Egypt, being worshipped as the type of the god of letters, and of the Moon, which was one of the characters of Thoth. On the reverse of the bezel is the prænomen of Amenophis III., who was of the XVIIIth Dynasty, and flourished *circa* B.C. 1390. He was younger son of Amenophis II., and at the secession of his elder brother, Amoun-Toonh, reigned alone over Egypt, and was succeeded by his son, Rameses I.—See *Illustration*, FIG. 2.

FIG. 1.

FIG. 2.

A SIGNET RING, set with an oval stone, of a pale white colour, and incised with a lion, a scorpion, and a flower, of which the meaning has not been ascertained.—See *Illustration*. With the Egyptians the Lion was the emblem of strength, and the Scorpion was sacred to the goddess Selk.

A GOLD RING, from Thebes, with a revolving bezel of stone, with a green glaze incised with hieroglyphics implying,—"Protected by the living Goddess MUT." This was formerly on the finger of a mummy.—See *Illustration*. The great Triad of Thebes consisted of AMUN, Maut, or MUT, and KHONSO, who was the offspring of Amun-Re and Mut; and the three are said to signify "demiurge, intellect, mother, and created things."

A Massive SILVER SIGNET RING, from Thebes, with incised hieroglyphics, implying, Ptah—tetaufankh, a worshipper Ptah. The date ascribed to this ring is B.C. 900, which corresponds with the time of Ahab, King of Israel, and Jehoshaphat, King of Judah.—See *Illustration*.

A SIGNET RING, incised with an inscription, "Hen nek hel Et,"—May thy title remain.

A SIGNET RING, of soap-stone, inscribed with hieroglyphics, implying "Union of Upper and Lower Country."

A PORCELAIN SIGNET RING, with inscription, signifying the name of the Egyptian deity, "Amen-Ra," the Jupiter Ammon of the Greeks. The Egyptians were fond of wearing many rings. In the British Museum, the figure of a female (on the case which enclosed the mummy) has rings on the thumb and every finger of the left hand, three on the first finger, and two rings on the second and fourth fingers.

Exhibited by JOHN GADSBY.

A COLLECTION of ROMAN FINGER RINGS, formed by MR. JOSEPH WARREN, of Ixworth, Suffolk, of which the following are selections:—

A GOLD RING, set with an oval intaglio of dark red carnelian, on which is cut a quadriga, with Minerva urging the four horses at full speed; their action is very spirited. This engraving resembles many of the Roman coins of the Consuls, on one side of which was frequently a quadriga driven by Minerva, or Apollo, or a Victory; and Mr. Sachs has in his possession a silver coin of the Consul Pansa, on which the reverse is *exactly* like the impression on this ring. On the obverse of the coin is the head of the Consul, and inscribed—C·VIBIVS · PANSA. He flourished B.C. 48, and is always associated with another Consul, Hirtius, whom SHAKSPEARE introduces by name, in *Antony and Cleopatra*, where Octavius Cæsar, alluding to Mark Antony as his absent "partner" in the triumvirate, then at Cleopatra's Court, invokes his return to Rome:—

> "Antony,
> Leave thy lascivious wassels. When thou once
> Wast beaten from Modena, where thou slew'st
> Hirtius and Pansa, consuls, at thy heel
> Did famine follow."
>
> *Act* i, *Scene* 4.

A GOLD RING, with an oval intaglio of brown chalcedony, cut with a nude figure of Bacchus, holding in one hand a *thyrsus*, and in the other a *cantharus*, or two-handled cup, which was sacred to that deity, and with which he is frequently depicted on antique vases and sculptures. In the great festivals, called Dionysia, from the Greek name of Bacchus, the *thyrsus*, or wand, tipped with the fir-cone, or pine-apple, was carried by male and female votaries, who gave themselves up to the most boisterous merriment, and the wildest orgies. The Romans used to steep the fir-cone in their wines.

A GOLD RING, set with a grey chalcedony, cut with a head, in profile, of Hermes, or Mercury, as evident from the *caduceus* carried by him. This implement has hitherto escaped the notice of those who have described the ring, which had been held to represent a female head, supposed to be meant for Faustina. This ring was found at Stowmarket, Suffolk.

A Massive SILVER RING, set with a circle of gold, on which is a raised onyx, having a representation of a figure, nude with the exception of the *pileus*, or felt hat, and a *chlamys*, depending from his shoulders, and he holds in each hand a vessel, one apparently a basket; the figure is supposed to represent Bacchus.—See *Illustration*, FIG. 1. The *chlamys* was a long narrow scarf, usually worn by a person when walking, by being passed over the left shoulder, and carried round the body over the right arm, but leaving the hands at liberty. On horseback, the scarf was fastened round the neck, the ends hanging behind the back. In hunting the wearer wrapped the chlamys round his left arm, when about to combat a wild beast.—See *Illustration*, FIG. 2.

FIG. 1.

FIG. 2

A GOLD RING, set with a circular cameo of dark chalcedony, cut with the representation of a horse tied to the stump of a tree.

A GOLD RING, set with a light red carnelian, cut with a head, in profile, of a man, full bearded, his hair bound with a fillet of leaves, and his dress fastened by a fibula, on the right shoulder. The head has been conjectured to represent Hesiod.

The luxurious Romans sometimes wore a profusion of rings, for we learn from Martial that Charinus wore sixty at one time upon his fingers, and even kept them on when in bed. They also had rings for summer and for winter use. Many of these were very costly; that of Faustina was worth £40,000, and one of Domitia cost £60,000, of our present money.

Exhibited by JOHN WARREN, of Ixworth.

A COLLECTION of FINGER RINGS, of the ANGLO-SAXON, and later Periods, in GOLD, SILVER, BRONZE, and JET, formed by Mr. JOSEPH WARREN, of Ixworth, Suffolk.

A GOLD RING, ANGLO-SAXON, in a very pure metal, of a pale colour, formed of open-work in a wavy pattern, of a fine cord; the margins also being corded work. This specimen was found, in 1851, near Coggeshall, Essex.

A BRONZE RING, ANGLO-SAXON, formed of a single piece of wire, the ends curiously twisted together. This specimen was found at Ixworth, Suffolk.

A SILVER RING, ANGLO-SAXON, bearing on the plain hoop the inscription, SIGERIE HET ME GEWIRCAN, in Anglo-Saxon characters, implying *Sigeri had me wrought.* It is considered to belong to the late IXth or early Xth Century.

A GOLD RING, ornamented with a zig-zag pattern, from which it is presumed that the Ring belongs to the Anglo-Saxon period.

A GOLD RING, ANGLO-SAXON, made of a single piece of wire. This specimen was found in the Churchyard, at Ixworth, in 1855.

A SILVER RING, considered by the owner to be ANGLO-SAXON; the shield is punctured all over with small circles, and the ends of the wire are twisted together. This ring was also found at Ixworth.

A Large BRONZE RING, with spiral lines of beads, having been gilt. It was found at Ixworth, in April, 1852, and has upon its bezel the representation of a pelican feeding her young with blood from the breast, usually termed in Sacred Art, "the Pelican in her Piety," and adopted as a Symbol of the Redeemer shedding His blood for man. In reality the bird does not peck her breast for the sake of feeding her young, but she presses her bill against the pouch wherein the food is deposited, and which is thus obtained for her brood.

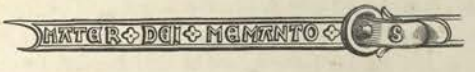
A BRONZE RING, found at Icklingham, Suffolk, in 1852. It has upon the bezel a representation of a dolphin.

A SILVER-GILT RING, found in a moat, at Gonville Hall, Wymondham, Norfolk. It is inscribed, with the angelic salutation— ✠ AVE MARIA GRA· each letter being placed in a separate compartment of the wavy pattern. This specimen is early mediæval.

A SILVER RING, with two hands joined, and inscribed with the sacred monogram, I H S, and the contracted inscription, N. R. I., set up over the Redeemer's Cross. On each side is a quatre-foil flower.

This Ring is regarded as a "Fede," or Betrothal Ring, and to belong to the XVIth Century, but it may be even much earlier in date, judging from the character of the letters.

A BRONZE RING, formed of a strap and buckle; it was found at Hethersett, near Wymondham, in 1845, and belongs to early XVIth Century. Round the hoop, on the outside, is inscribed, in mixed characters, an invocation to the Madonna:—MATER · DEI · MEMANTO. This inscription, more correctly spelt, "Mater Dei Mementô," is found on other rings of the period; one in the possession of Mr. Davis, of Hampton, co. Oxon; and the same motto is often engraved on swords:



A SILVER CHARM RING, inscribed outside the hoop with the names, in small black-letter characters, of the "Three Kings of Cologne"; small roses between;—Caspiar, Melchior, Baltasar. This ring, which was found at Great Yarmouth, in Norfolk, is of the XVth Century, and belongs to the class of rings so frequently inscribed with the names of the Magi, or Wise Men of the East; a very popular theme, their names being considered to act as a talisman against diseases. The bones of the Three Kings were carried off from the church of St. Eustorgio in Milan, by the Emperor, Frederic Barbarossa, in 1162, and presented by him to the Archbishop of Cologne, who had accompanied him in his wars, and by whom the relics were placed in his stately Cathedral, where they have always attracted great notice. Their shrine was magnificently adorned with precious stones, and the skulls of the Kings have their names inscribed in rubies. On the front of the shrine are the following monkish lines:—

"Corpora sanctorum recubant hic terna Magorum;
Ex his sublatum nihil est, alibive locatum."

As this inscription was evidently placed as a protest against rival claims being set up, in other localities, to the possession of similar relics of the Kings, a practice well known to obtain in respect of other Saints, the following *free* translation may be allowed to express the meaning of the couplet:—

"Three bodies of the Sainted Magi here
Repose; none of their relics hence
Have e'er been ta'en; such, if display'd elsewhere,
As theirs, are only a pretence."

A Massive BRONZE RING, plain, with octagonal sunk bezel, on which is inscribed the sacred monogram, rudely cut, ihc.

Several WEDDING RINGS, inscribed with mottoes, as—

"God above increase our love."
"God alone made us two one."
"God above continue our love."
"God's Providence is our inheritance."

This last motto is very like that formerly adopted by the Boyle Family, Earls of Cork, "God's Providence is my inheritance."

A GOLD RING, found at Hethersett, near Wymondham, Norfolk, in 1845. Around the

hoop is a contracted inscription:—

✠ REX · EST · AIA · LEGIS ·

which may be rendered, "The King is the soul (anima) of the Law;" the words are separated by crosses, four-leaved and five-leaved flowers. This ring, of the XVIth Century, is believed to be one of the "Presentation Rings," expected to be given by a Serjeant-at-law, on his being raised to that dignity, to certain personages of high rank, to the amount of £40 in all; such rings were always inscribed with a motto. In the *Proceedings of the Archæological Institute*, vol. xv, Mr. W. S. Walford has given an interesting account of Serjeants' Rings of XVIIth Century date, and quotes some of the inscriptions. One is—"Ex æquo et bono"; another is—"Imperio regit unus æquo"; this ring weighed 35 grains. The rings of the Attorney-General and Solicitor-General to Charles I., when Prince of Wales, are noticed; that of the former (Walter) was inscribed "Regi legi servire libertas," and of the latter (Trevor) "Stat lege Corona."

A Large JET RING, from its size apparently intended to be worn on the thumb. It has on the front a rude representation of the Saviour extended on the Cross, and within a double circle are the words—✠ FEARE · GOD ✠. This ring was found on the heath at Nettishall. Jet was held in esteem among the ancients for personal ornaments; and in this country earrings and other decorations, made from this material, have been found in graves and tumuli of a remote period.

A Small GOLD RING, plain; on the outer margin is inscribed, in early mixed capital letters:—

IESVIDUNDA:

this contraction may be intended to stand for "Je suis d'un d'amis."

BEN JONSON, in one of his Comedies, gives a good illustration of a wedding ring, inscribed with a posy. The "parson, Palate," is required to perform a hasty wedding, out of canonical hours, and, at length consenting, he tells the intended bridegroom, "Compass, a scholar:"—

"I will do it for you,
Have you a wedding ring?"

To which Compass replies,—

"Ay, and a posie;
Annulus hic nobis, quod scit uterque, habit."

Whereupon the parson exclaims, reading and explaining it:—

"Good!
This ring will give you what you both desire,
I'll make the whole house chant it, and the parish."
The Magnetic Lady, Act iv, *Scene* 1.

Exhibited by JOHN WARREN, of Ixworth.

A COLLECTION of RINGS, belonging to the Rev. JAMES BECK, M.A., Rector of Parham, Sussex. The Specimens have been engraved, for the first time, for this Work.

A RING, with an intaglio of a rare type, which was purchased at Rome, in 1857, by the Exhibitor, and mounted in a plain gold setting of the period, by Signor Castellani, of Rome. The intaglio, a pale bright yellow sard, represents the skeleton of a man issuing from an Urn (the grave), of which it holds back the cover with one hand, and with the other gathers a branch from a palm-tree (a token of victory), before returning to the sepulchre. At the foot of the Urn, which is fluted in the neck, and engraved on the body with torches and plants, are deposited the helmet, sword, and shield of the figure, which is therefore supposed to represent a warrior, or "Posthumous Fame."

The cutting of this subject, though minute, is exquisitely done, and the whole will bear the closest scrutiny through a powerful glass; and to give a better idea of its character, the illustration of the intaglio is enlarged to twice the size of the original. This most valuable and interesting example may be ascribed to the IInd or IIIrd Century, and was probably the work of a Greek artist.

A Massive GOLD RING, of the purest gold, without any alloy, and most exquisitely chased with roses and trefoils, and with three lozenge-panels, wherein are represented the Holy Trinity; the Virgin and Child; and a Saint nimbed, probably intended for St. Peter, or for Joseph.

On the inside of the hoop is engraved, in small old English text of an early character, the following couplet:—

"Most in mynd and in myn hertt
Lothest from you ferto departt."

Although this ring is massive, it is of small diameter, and therefore was intended to be worn by a female; and it is almost certain that it was a love-gift from King Henry II. to his mistress, the beautiful Rosamund Clifford, by whom he was father of the celebrated William Long-sword, Earl of Salisbury. The ring was found in the ruins of Godstowe Priory, where "Fair Rosamund" died, and where the following lines were inscribed upon her tomb:—

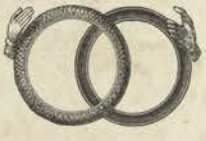
"Hic jacet in Tumba ROSA MUNDI, non ROSA MUNDA,
Non redolet, sed olet, quæ redolere solet."

This famous beauty was placed by the King in a bower, or labyrinth, constructed by him, at the royal domains of Woodstock, to shield her from the jealous scrutiny of his Queen Elinor, but being discovered by her, Rosamund was, according to one story, poisoned by the Queen, or, as another version states, was obliged to take the veil at Godstowe. The style of the chasing on the ring, and of the inscription, corresponds to the time of Henry II., and the admixture of sacred subjects with worldly thoughts is quite in accordance with the spirit of the times. The Rose is probably a compliment to the "Rose of the World." This may be regarded as one of the finest rings in existence, and the engraver has done justice to it.

A Fine GOLD RING, set with a carbuncle, or dark ruby, which has been pierced, and afterwards plugged with gold. The shoulders are ornamented with fruit and foliage, and trefoils

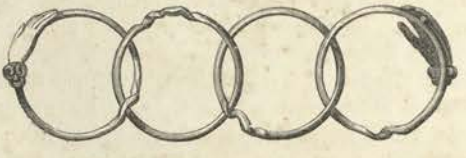
remarkably well designed, and in high relief. This ring, which is in the style of the XIVth Century, was dug up at Pulborough, in Sussex.

A GOLD RING, set with a small pink ruby, the shoulders chased and enamelled. It was found on the Camp Field, near the church at Sullington, in Sussex, the site of the Old Manor House. Sir William de Covent, whose cross-legged effigy, representing him in chain-armour, still remains in the church, was Lord of the Manor, temp. Hen. III.



An Italian GOLD GIMMAL, or BETROTHAL RING, chased. The lower part of the hoop is formed with a *Fede*, or symbol of two hands joined, when the ring is closed. This is an example of the interesting class, called "Gimmal Rings."

Three PUZZLE RINGS; one of silver, is formed of nine hoops, interlaced; another of three; and the third, of which the illustration is herewith given, is of four hoops, which the view



represents laid open. It requires some skill to re-adjust them, and when the ring is closed the hands conjoin as seen in the second illustration. This ring, which is Gold, is evidently a Betrothal Ring.

TWO Exchange BETROTHAL RINGS, from Naples, having two hearts ensigned by a crown, showing the sovereignty of Love over the heart: XVIIth Century.

A GOLD BETROTHAL RING, having two hearts joined, and ensigned by a crown; they are set with *marquisettes*. English, XVIIIth Century.

TEN Plain Gold BETROTHAL RINGS, having posies, or mottoes, engraved within the hoop, such as the following:—

"Knitt in one by Christ alone."
"In Christ and Thee, My comfort bee."
"Wee joyn our love In God above."
"God above send peace and love."
"Joined in one By God alone."
"I have obtained whom God ordained."
"As God decreed, So wee agreed."

These nuptial tokens, sometimes called "Gipsy Rings," appear to have been much in favour in the XVIIth and XVIIIth Centuries.

A Plain GOLD RING, set with a large pink ruby, uncut; the shoulders are pierced with small holes.

A Small GOLD RING, with the symbol of two hearts ensigned with a crown, and set with pearls and emeralds. It is the *fac-simile* copy of a Ring said to have been a gift from Mary Stuart, Queen of Scots, when she was imprisoned at Fotheringay, to one of her attendants, in whose family it was preserved, until it came to the present owner from the last descendant.

We find many interesting examples of bequests of Rings. In the will of Joan, Lady Cobham of Sterborough, dated 1369:—"I bequeath to Reginald my son a ring with one diamond. . . . Also I bequeath to Joan my daughter one ring with a ruby and 17 diamonds set round the ring. . . . Also I give to the Lady Alice a nun of Barking a ring with a sapphire of antique work, and 20^{s} sterling." In the will of Lady Cobham's daughter-in-law, Eleanor Maltravers, widow of Sir John Arundell, and second wife of Reginald, second Lord Cobham, proved Jan. 16, 1404–5, is the bequest:—"Also I bequeath to my Lady of Kent a ring of gold with my best sapphire." In the will of Elizabeth, daughter of Sir Henry Norbury, Kn^{t}, and the widow of Sir William Uvedale, Kn^{t}, are the items:—"I bequeathe to Robert my sonne iii Ringes of goold, the oon with a Safir, another with a square Dyamant, the thirde a hoope of goold with the which I was wedded to the said Sir Thomas Uvedale his fader. . . . Item another Ringe enamelid with a roose of Rubies therein." In 1567 William Uvedale, Esq., in his will, "Item, I do gyve and bequeath unto my brother Thomas Uvedale my golde ring that is my seale."

Exhibited by the REV. JAMES BECK, M.A.

A DACTYLIOTHECA, or Collection of nearly FIVE HUNDRED FINGER RINGS, and SIGNETS, formed by EDMUND WATERTON, Esq., F.S.A., of Walton Hall, Wakefield. The following selections, from among many other examples of great beauty and rarity, have been made to illustrate the respective periods and styles of the Rings in this fine Collection.

EGYPTIAN RINGS.

A SILVER RING, with a revolving bezel of carnelian, representing the symbolical right eye.

A SIGNET RING, of grey porcelain, with a scarab, and royal prænomen, followed by the title, "Beloved of Ammun-Ra."

A SILVER RING, with a revolving bezel, on which is a representation of Hathor and Child, within a circle of lotus flowers.

A GOLD RING, finely engraved with a representation of Hathor and Child. In Coptic Hathor, or Athor, signifies the Night, and is the same divinity as the Venus of the Greeks. Thus in the Orphic hymn,—"I shall sing the Night, mother of Gods and Men, the original of the creation, whom we shall call Venus."

A Massive SIGNET RING, with a large square revolving bezel of Porcelain, with the prænomen of "Amenothat son of Amenoph III., of the XVIIIth Dynasty," who eventually reigned over the whole of Upper and Lower Egypt, and was father of Rameses I.—See *Illustration.*

A GOLD RING, set with a revolving scarab of Porcelain, partially encased in gold; this ring is very massive.

A GOLD RING, set with a revolving scarab, partially encased in gold; the hoop is remarkable as being formed of wires plaited together. This specimen is from Sardinia, and is considered to be Egypto-Phœnician.

ETRUSCAN RINGS.

A Massive GOLD RING, with the figures of Hercules and Juno, placed back to back on the hoop, having their arms raised above their heads. Hercules grasps with his right hand the *nodus*, or knot, which Juno grasps in her left hand, and with her right she holds the *zoné*, or girdle, which Hercules retains with his left hand; and between is embedded a small scarab.

Hercules is covered with the skin of a lion, and Juno with that of a goat. This is perhaps the finest Etruscan ring in existence, and is described as a betrothal, or nuptial ring, by the learned Padre Gerucci, of the Sacred College, in the *Bolletino Archæologico of Rome*, for 1858, pp. 49, 50. It was purchased in 1857, in Florence, of the Avvocato Rusca, who stated that he obtained it from a villano in the Maremma. Weight, 475 grains.

A GOLD RING, with a mask repoussé; a very remarkable and fine specimen.

A Large IRON RING, gilt, set with a long and fine paste. It was found on the hand of a skeleton in a tomb, 1855, at Chiusi.

A BONE RING, covered with gold; found at Brucciani, in 1860.

"The Etruscans were marvellously cunning goldsmiths, in which art their skill has never been surpassed. They had a peculiar method of fusing and joining metals without the use of solder, and this is the secret how to detect Etruscan jewellery in its genuine state. Gem-engraving was practised with them at a very early period; it was rude at first, but subsequently of such a nature as to rival that of Greece. The Etruscans rarely worked in cameo; this collection, however, contains an example, but in a modern setting. Rings of extraordinary beauty are found in the tombs of Etruria; in fact they abound, yet seldom do two occur of the same design or pattern. Silver rings are rarer than those of gold; iron and bronze are for the most part gilt."—E. W.

GREEK RINGS.

A Bronze SIGNET RING, finely engraved with a subject,—a Philosopher seated. Four other rings of this class are in this Collection. "The Greeks are supposed to derive the use of the ring from Asia Minor. As no mention is made in Homer of rings, Pliny concludes that in those days they were unknown. As with the Egyptians, the primitive use of the ring was to serve as a signet, hence to prevent fraud Solon enacted a law that no seal engraver was to keep by him the impression of a ring he had cut; whilst Pythagoras, out of reverence, forbade the images of gods to be worn on rings. In the earlier ages the rings were all of metal, then stones were set in them. The art of gem-engraving became in consequence much cultivated, and the Greek engravers arrived at a high degree of perfection in it. No gems certainly known to be of the Pheidian period exist. It is believed that gems were not mounted in rings prior to the LXII Olympiad. Alexander the Great appointed Pyrtogeles to be his engraver in ordinary, and alone to execute his portrait in gems, just as Apelles and Lysippus in marble. Greek rings occur of gold, of silver, and of bronze; women wore them of ivory and amber. The Greeks wore their rings generally on the annular or fourth finger of the left hand."—E. W. "The first artist who is mentioned as an engraver of stones is Theodorus, the son of Telecles, the Samian, who engraved the stone in the ring of Polycrates."—Dr. W. SMITH'S *Dict. of Greek and Roman Antiquities.*

ROMAN RINGS.

An IVORY RING, gilt, with the head of Jupiter Serapis in relief. PLINY says (xxiii, 1)—"Jam vero etiam Harpocratem statuasque Ægyptiorum numinum in digitis viri quoque portare incipiunt." "And now even men also began to wear on their fingers Harpocrates and the figures of Egyptian deities."

A very small GOLD RING, set with an onyx cameo, and probably intended as a votive ring for the finger of some household god, as it only weighs $2\frac{3}{4}$ grains.

A GOLD RING, made to serve as a whistle; it was found on the Aventine Hill, Rome. Mention is made in the *Archæologia*, vol. viii, p. 430, of a Roman ring, which had a whistle on one side.

A BRONZE RING, of which the bezel is ornamented in *champ-levé* enamel.

A GOLD DUPLEX RING, on which two palm-branches are engraved. Mr. Waterton suggests that it may have been a reward for military valour, quoting the inscription on a monument to the memory of a Roman soldier, to whom a golden chain and duplex ring were awarded for his courage:—"ob virtutem torqui aureo et annulo duplici donato."

A GOLD QUINTUPLE RING, set with two sapphires, and three garnets; one of the sapphires is inscribed with the word EVME.

A GOLD RING, set with an intaglio, on a garnet; the subject is a *Caliga*, the strong and heavy boot, armed with short spikes to the soles, as worn by the Roman common soldiers and centurions, but not by the superior officers. The Emperor Caius Caligula received his cognomen, when a boy, in consequence of wearing the *caliga*, to inure him to the hardy life of a common soldier.

THREE ROMAN KEY-RINGS, which the owner suggests may have been worn by slaves,

quoting from Seneca, *de Irâ*, c. 25:—"Quid enim est, cur tussis alicujus . . . nos in rabiem agat . . . aut *clavis* negligentia *servi* manibus elapsa." As the different departments in a Roman household were under the charge of confidential slaves, no doubt such keys belonged to the "servi" who had the care of the store-rooms, wine-cellars, or wardrobes of their owners, and of the cabinets which contained jewellery, or articles of value. Key-rings have been found in London, Lincoln, York, and other old Roman cities.

A RING, set with a gem, having a horse's head and a shield, inscribed with the name of one of the Gens Claudia. A horse's head was frequently used as a representation of death, as it signified departure.

A Massive GOLD RING, set with an onyx intaglio; this has evidently been the ring of an Eques, or Roman Knight. The right of wearing a gold ring, the *jus annuli aurei*, for a great length of time, was the exclusive privilege of Senators, Magistrates, and persons of the Equestrian Order; whilst those of inferior degree only wore iron rings. "During the Empire the right of granting the *annulus aureus* belonged to the Emperors, and some of them were not very scrupulous in conferring this privilege. Augustus gave it to Mena, a freedman, and to Antonius Musa, a physician."—Dr. W. SMITH. The Consul PLINY, in one of his Epistles (to his friend Montanus, viii, 6), is very indignant at this privilege having been granted by the Senate to one Pallas, who was first a slave in the court of Claudius Cæsar, and made free by him, and for whose fidelity to that Emperor and his Consort Agrippina, the obsequious Senate decreed to Pallas, "the honours of the Prætorian ornaments." PLINY thus severely comments upon this act:—"Not to mention their offering to a slave the Prætorian honours, they were slaves themselves who made the offer; not to animadvert upon that part of their decree which says, that Pallas ought not only to be entreated but compelled to wear the golden ring; no doubt it was not consistent with the dignity of the Senate that a person of Prætorian rank should wear an iron one," &c. In the time of the Emperor Trajan, A.D. 98–117, every Roman citizen who possessed a property qualification to the amount of 400,000 sesterces (about £3,230 of our money), was entitled to be enrolled in the Equestrian Order, with the privilege of wearing the ring of gold. Thus the Consul PLINY writes to his friend and former school-fellow, Romanus Firmus, wishing to contribute to the advancement of his honours:—"The rank you bear in our province as Decurio is a proof that you are possessed at least of an hundred thousand sesterces; but that we may also have the satisfaction of seeing you a Roman Knight, I present you three hundred thousand, in order to make up the sum requisite to entitle you to that dignity."—Book I, l. xix.

A Small GOLD RING, set with an intaglio of the Emperor Augustus, which is remarkable for being cut to the shape of the head, and embedded in the bezel. Mr. Waterton says,—"This has been a child's ring. The children of those who possessed the "jus annuli aurei" seem to have had the privilege of wearing rings."

A GOLD RING, set with two uncut diamonds, late Roman, and a very rare example, probably IVth or Vth Century. "Another ring of this sort, but set with one diamond, is in the British Museum."—E. W.

A HOOP RING, of Oriental *lapis-lazuli*, with a head in relief. A portion of the hoop having been lost, its place has been supplied by gold. It was found near Rome, in 1857. Another ring of this class, but of plasma, is in the Collection.

THREE ROMAN NUPTIAL, or BETROTHAL RINGS, one is of gold, having the *Fede*, or two hands joined, called by Baronius the "hieroglyphicum concordiæ et amoris;" the second is of silver, set with an intaglio of the same device; and the third ring, entirely of silver, having also the *Fede*, is inscribed—NIKAS. "It appears that at least during the imperial period the man put a ring on the finger of his betrothed, as a pledge of his fidelity. This ring was probably, like all rings at this time, worn on the left hand, on the finger nearest to the smallest."—Dr. W. SMITH'S *Dict. Greek and Roman Antiq.*

THREE Small GOLD RINGS, worn by the children of those Romans who possessed the right of wearing a gold ring. One of these rings has upon it an engraved carnelian.

A Large RING of AMBER. On the shoulders are two genii; one is winged and covered with the spoils of a lion; the other genius is carefully holding in its hands an object, apparently a torch. Their feet rest on leaves, or rather on a shell with two mouths. Father Garucci, of the Sacred College, considers that this ring is a very rare example, and in his account of it states his opinion that it is a mortuary ring.

A Large GOLD RING, set with a rare onyx, of five strata; the bezel is shaped to represent the human eye, and the onyx forms the pupil. This splendid and *unique* ring was formerly in the Ferjérary Collection (found in Hungary); subsequently it passed into that of Mons. Fould, at whose sale in 1860 it was secured by Mr. Waterton. It weighs 1,008 grains. Isidorus says,—"Multi etiam Romanorum præ gravitate annulum gestare in digito abstinuerant." Many also of the Romans left off wearing a ring on the finger on account of the weight. This ring is described and figured in the *Bolletino Archæologico of Rome*, for 1854, p. 113.

TWO RINGS, of GOLD, having on the bezel, in one case, a Greek inscription, *Alethi Zesais;* and in the other, one in Latin, ITERE FELIX (*sic*, for utere). Mr. Waterton says,—"I am of opinion that the posy ring is of Roman origin. Many intaglie, with short mottoes, in Greek and Latin, are found mounted in rings; each class of these may be termed Roman, for the Romans employed Greek for inscriptions, as French was used in England in the XIVth and XVth Centuries. Sometimes the motto is cut in the metal."

BRONZE RINGS, with numerals varying from L to C. "They are presumed to have been military rings, and worn by the soldiers, possibly as a company number. The word *numerus*, used for cohors, appears in Tacitus and other authors. It seems to have signified strictly the muster-roll, whence the phrases, *referre in numeros,—distribuere in numeros.* In Rome these are called legionary rings, as indicative of the legion to which the wearer belonged; but this term is a misnomer, for at no period did the legions exceed 28."—E. W.

HEBREW RINGS.

SIX LARGE RINGS, of various forms, made for the use of the Synagogue, where they served in the celebration of the marriage ceremony, being placed on the fingers of the couple at a particular part of the service. They have all the same sentence engraved on them in Hebrew characters,—MAZUL · TOUB, *God be with you;* or, *Good luck to you,*—and they are variously ornamented with tracery and tabernacle work, as seen in the two illustrations, which are evidently meant to represent Synagogues with some architectural pretensions, one having the Gothic character of European churches, the high-pitched gable, and the other borrowed from the mosque of Byzantine type, as seen in the dome.

A SIGNET RING, set with a jacinth *en cabochon;* a rare example. "The device would appear intended for a vine leaf in a modius, surrounded by the legend, in distinct Hebrew characters, HELULU BAR COSSAH,—Helel the son of Cossah. It is of the Vth or VIth Century, and furnishes one of the very earliest instances known of the use of modern Hebrew characters." —E. W.

EARLY CHRISTIAN.

A GOLD RING, with a silver bezel, on which is cut an elaborate symbolical representation. "The holy Church is represented by a pillar, on which are figured twelve dots, which denote the twelve Apostles. Three steps thrice repeated lead to the pillar; they symbolize the "lavacrum regenerationis," which was formerly received by three immersions, and three interrogations (*Cyrill. Hierosl. Cat. Myst.* 11), and three replies given by those who were being baptized. The Lamb with the XP., and encompassed by the nimbus, standing on the pillar, denotes our blessed Lord, who unites in one body the Church of the Circumcision, and the Church of the Gentiles, represented by two lambs, which look up to him. The two doves signify the Church militant and the Church triumphant; and the eight palm branches on the top the Beatific Vision; for the Holy Fathers frequently say that the number eight denotes the *Sedes Beata* (*St. Joh. Chrys. Hom. in Ps.* vi.)."—E. W. The above is a brief version of the elaborate explanation by Padre Garucci, S. C., in his edition of the *Hagioglypta Maccarii*, p. 222. The early Christians, as a distinction from Heathen devices, adopted symbols expressive of their faith, as the dove, palm branch, vine, anchor, fish, lamb.

LOWER EMPIRE AND BYZANTINE.

A Small GOLD RING, set with a Sapphire, *en cabochon;* the shoulders are pierced, and ornamented with niello. This is an early example of niello-work.

A GOLD SOLIDUS, of the Emperor Flavius CONSTANTINUS IV., surnamed Pogonatus, or Barbatus, A.D. 654–684. The coin is mounted as a ring; on the hoop is inscribed in niello—✠ BARINOTA, which is supposed to signify the name and calling of a person; *i. e.*, Bari the Notary. The Notarii were in reality short-hand writers, famous even in the time of Cicero for their skill in rapidly taking notes of debates and orations. Many of the Roman authors allude to their dexterity. Thus MARTIAL, in one of his Epigrams, declares that their hand was swifter than the words which they took down:—

> "Currant verba licet; manus est velocior illis:
> Nondum lingua suum dextra peregit opus."
> Swift though the words, the pen still swifter fled,
> The hand has finished ere the tongue has said.

That which at first was the office of slaves, afterwards of freedmen, became in time an occupation with nobles, and the Emperor Trajan was a proficient in short-hand writing. At length the title of *Notarii* was applied to the Private Secretaries of the Emperors, in which capacity Bari might stand to Constantinus IV.

A Massive GOLD RING, the bezel representing two birds, probably intended either for doves, or peacocks.

A GOLD RING, set with a blood-stone intaglio of St. Theodore.

MEROVINGIAN RINGS.

A GOLD RING, with a circular bezel, formed of sixteen garnets *in cabochon*. The chief feature in Merovingian Rings is that the bezels are for the most part circular, and of considerable projection.

A GOLD RING, the bezel circular, and set with smooth cut garnets, after the manner of *cloisonné* enamel. Mr. Waterton says,—"The Merovingians were fond of employing precious stones for the ornamentation of their jewellery, and frequently in such a manner as to represent cloisonné enamel."

EARLY GERMAN.

A GOLD RING, found in a grave at Weisskirchen, in 1851. It belongs to the early part of the XIIth Century.

ANGLO-SAXON RINGS.

A Massive so-called TORC RING, being formed of four wires plaited together.

A Massive GOLD SIGNET RING; the bezel, circular, representing the bust of a man, inscribed with the name, + AVFRET, or ALFRET. It was presented in 1857 to Mr. Waterton, who says,—"May this be a form of ALFRED?"

A Curious TRIPLE RING, of Silver, found in Kent.

A SILVER RING, found in the Thames, at Chelsea, in 1856, and believed to be a unique example. It is described as "an elongated oval with a circular centre; within the circle is the conventional figure of a dragon, surrounded by four convoluted ornaments, reminding one of the prevailing enrichments so lavishly bestowed on old Runic ornaments, at home and abroad. Four quaintly-formed heads of dragons occupy the triangular spaces above and below this centre. The ground between the ornaments has been cut down, probably for the insertion of niello or enamel colour." The ring is considered to be of North-Saxon workmanship.

A Massive GOLD RING, of circles and lozenges alternately, nielloed, which has on the

hoop the name of ✠ ĀLHΣTĀ ✠. This is the ring of the celebrated Alhstan, who was Bishop of Sherborne from A.D. 823 to 867. This prelate was chief adviser to King Ethelwolf, and led his armies as well as his councils. In Ethelwolf's charters this Bishop's name is frequently seen next to that of the King himself, or immediately after that of the Archbishop.—"Ego Alhstan ep̄s consensi et superscripsi." A.D. 141.—RYMER, *Fœdera.* This ring, which is in very good preservation, weighs more than an ounce, being in fact 546 grains.

PAPAL RINGS.

A Large RING, copper gilt, with the arms of Condulmerio, of Venice, and the name of the Pope of that family, EVGENIVS IV. (A.D. 1431–1447). A duplicate of this ring is described in Mr. O. Morgan's series in these pages.

TWO LARGE RINGS, copper-gilt, with the arms of Piccolomini in high relief, and the name of the Pope, PIUS II., of that family, the learned Æneus Sylvius, A.D. 1458–1464. On the four sides are the evangelistic symbols, and on one side the cross-keys, from the bows of which hangs a shield of arms, viz., on a cross five crescents, for Piccolomini. The following sayings have been attributed to this learned and excellent Pontiff:—"That God's friends enjoyed both this life and that to come." "That without virtue there was no true joy." "That it is necessary that he who governs many should himself be ruled by many." "That there was grave reason for prohibiting priests to marry, but greater for allowing it again." "That a man ought to take as much wine as would raise, and not overwhelm him." "That men ought to be presented to dignities, not dignities to men." A duplicate of this ring is described in Mr. Morgan's series.

A Large RING, with the bezel in form of a rose, repoussé and hollow, and having the symbols of the four Evangelists. On the hoop, which is also repoussé, are shields twice repeated, with the arms of the Della Rovere family, and the name of the Pontiff of that house, SISTVS I (V), who reigned A.D. 1471–1484. The duplicate of this ring is not in Mr. Morgan's valuable Collection.

A Large RING, with the arms of Colonna, and the name of the Pope of that family, MARTIN V., Otho Colonna, who reigned A.D. 1417–31. There is no duplicate of this ring in Mr. Morgan's series.

A GOLD RING, set with a large octagonal sapphire; it belonged to the Sovereign Pontiff, Benedict XIV. (Lambertini), A.D. 1740–1758, and was presented to Mr. Waterton by the Prince Doria Pamphili, of Rome, in 1857.

A GOLD RING, of the XVIth Century, with a blood stone intaglio; the subject is St. Peter seated in a boat, drawing in a net. This is a rare example; it has been prepared to serve as the "Fisherman's Ring," but has never been used, not being inscribed with the name of a Pope.—See *Illustration.* The Sovereign Pontiff, in his promotion to the See of St. Peter, receives no ring, being already invested with the episcopal insignia. Neither does he receive a ring at his coronation. The "Annulus Piscatoris," or Ring of the Fisherman, is so called because it represents St. Peter, the Prince of the Apostles, seated in a boat, and drawing a net from the waters. The first mention of it occurs in 1264. Writing to his nephew from Perugia, on the Feast of Saints Perpetua and Felicitas, Clement IV. says,—"Non scribimus tibi, neque familiaribus nostris sub bullâ, sed sub piscatoris sigillo quò Romani Pontifices in suis secretis utuntur."—"We do not write unto thee, neither to our intimate friends under the *bulla*, but under the Fisherman's seal, which the Roman Pontiffs use in their private matters." In the XVth Century it began to be attached to those documents called "Briefs Apostolic." On the death of every Pope the Ring of the Fisherman is broken, and a legal deposition of the fact made by a notary. A new one, but without a name, is prepared for his successor, and sent to the Conclave, to be in readiness. Strictly speaking, the Ring of the Fisherman may be said to be the Papal ring of investiture. For as soon as there has been a favourable result of the scrutiny of votes, and before the Pontiff elect receives the homage of the assembled Cardinals, the Cardinal Camerlingo (Chamberlain) approaches the Holy Father, and, putting the Ring of the Fisherman on his finger, asks his Holiness what name he will assume. The Pontiff replies, and taking off the ring, gives it to the first Master of the Ceremonies, whilst the Cardinal Camerlingo proceeds to the balcony of the Quirinal, and proclaims the new Pontiff in these words:—"Habemus pontificem, eminentissimum et reverendissimum Cardinalem N——, qui nomen N—sibi imposuit."—E.W.

EPISCOPAL RINGS.

A GOLD RING, set *à griffes*, with an antique cameo of plasma, or root of emerald, and representing a female bust; XIIth Century. It was found a few miles from Oxford, in 1857. Mr. Waterton suggests that the head may be intended for "either Our Blessed Lady, or some female saint," Camei, prior to the decree of Pope Innocent III. (A.D. 1198–1216), were worn in episcopal rings. Thus in the inventory of the rings and pearls collected by Henry III. for the shrine of St. Edward the Confessor, mention is made of "1 chamah in uno annulo pontificali."—*Rol. Pat.* 51 Hen. 3.

A GOLD RING, set with an uncut sapphire; the bezel is in the shape of a star, and on each of the shoulders of the hoop is a garnet; XIIth Century.

A GOLD RING, set with a very small emerald; XIIIth Century. The use of an episcopal guard ring is thus explained in the *Sarum Rituale*:—"Tunc sedendo episcopo diaconus chirothecas manibus imponet, et annulum pontificalem magnum unico cum parvo et scricturi annulo ad tenendum fortius super imponet."—"Then the bishop being seated the deacon places gloves on his hands, and a large pontifical ring, together with one of smaller size, in order to secure the other more firmly."

A Large PONTIFICAL RING, of Gold, nielloed; Italian work, XIVth Century. This ring is one of the earliest specimens of episcopal insignia; in its primitive form it was a signet, and until the introduction of large official seals the ring of the bishop was his signet, which is fully proved by many charters of the VIth, VIIth, and VIIIth Centuries, quoted by Mabillon and other writers. The device on the ring appears to have been selected at the pleasure of the wearer. Sometimes the ring of the bishop was called the "annulus ecclesiæ." In 1198, Innocent III. ordained that henceforth the bishops' rings should be of gold, plain, and solid, and set with a gem on which nothing was to be engraved.

An IVORY RING, belonging to an Abbess. The bezel is engraved as a signet, with the sacred monogram **IHS**, having above it the pastoral staff, and below is the crozier.

A GOLD RING, of the finest Italian workmanship; the shank or hoop terminates in two griffins' heads; the stone is secured by four clamps or *griffes*, formed of lions' heads. The hoop and bezel are beautifully tooled; but unfortunately the original stone has been removed, and in consequence the lions' heads have been filed down. It has been reset by an amethyst; XIVth Century. Mr. Waterton says,—"This is one of the finest mediæval rings known to me."

A GOLD RING, set with an uncut sapphire; XIVth Century.

The BRASS MATRIX of the Seal of St. Charles Borromeo, Archbishop of Milan, mounted in a silver setting as a ring. It has the armorial bearings of the Borromeo family, which are surmounted by a Cardinal's hat, and surrounded by the legend:—

S. CAROLI . S. R. E. CARD. BORROMAEI.

As the ring was necessary to the investiture of a bishop, so he was deprived of it when deposed from his office. In the metrical romance of *King Athelstan*, written in the XIVth Century, that Monarch banishes an Archbishop who has incurred his displeasure, telling him:—

"Lay down thy cross, and thy staff,
Thy miter, and thy ring, that I to thee gaff;
Out of my land thou flee."

ICONOGRAPHIC AND SIGNET RINGS.

A BRONZE RING, with sigla, or monogram; the hoop is inlaid with silver; Vth Century.

A Small GOLD SIGNET RING, with a crest, helmet, and shield, which are exquisitely sunk in the gold. Italian, XIVth Century.

A SILVER RING, set with a jaspar intaglio of a grillus, or chimæra, surrounded by the legend,—S. FR. DE. COLVMPNA. First half of XIVth Century. In the Colonna Pedigree, published in LITTA'S *Famiglie Celebri*, is named Francesca, the son of Peter Colonna, who is mentioned in a deed of 1350, as the Signor di Gallicano. The Colonna family belonged to the Ghibelin party, in opposition to the Guelphs, and was one of the most renowned and powerful houses in Italy. Old Stephen Colonna, the friend of Petrarch, has been called a "hero worthy of antiquity."

A SILVER RING, with octagonal bezel, bearing on the edges two names, and as usual in Italian rings the letters are left in relief, and the cut-away background is filled with niello. In the centre is the device of two stars, divided by a bar. The names are—CATARINA . NICOLA., and they read from left to right. It has been suggested that this may have been the wedding ring of Cola di Rienzi, Tribune of Rome, or his wife, or at least worn by one of them; and the grounds on which this suggestion is founded are as follows:—The ring is of that date, *circa* 1320–1340. The names, CATARINA (DI · RASELLI), and NICOLA (DI · RIENZI). Rienzi had no armorial bearings, neither had Catarina; he adopted a star for his device; the two stars are held to be intended for his star and that of his wife. It would have been perhaps more proper that the stars should have been divided per paly instead of by a bar; but the small size of the ring prevented it. The objections raised against the above suggestion are:—1. The work is too good for Roman workmen. 2. The form of the N is about a century later than the time of Rienzi. To these it may be replied:—1. Papencordt, in his life of Rienzi, states that when made tribune of Rome, Rienzi wrote to the Gonfaloniere of Florence to send him some expert moneyers, coin die-sinkers, and jewellers. Florence was celebrated in those days for its niellure; hence it is possible that the ring may have been made by one of the Florentine jewellers, and which is all the more probable inasmuch as the same form of the N, and the star, appear on the coin of Rienzi (he struck two), which is exhibited by the ring.—E. W. This modern Gracchus of Rome, where for a short time he ruled with absolute power, was slain in a popular tumult, in 1354.

A SILVER RING, similar in shape to that of the Colonna family, though somewhat later. It has on a shield the arms of the Orsini family, the famous Guelph House, which gave two Popes to the Church of Rome, Nicholas III., A.D. 1277–1280, and Benedict XIII., A.D. 1724. It is of the XIVth Century.

A GOLD RING, having engraved within an oblong panel a very delicate representation of St. Christopher carrying the Infant Saviour on his shoulder, across an arm of the sea, according to the legend. The hoop is formed in ten lozenges, in each of which is a letter, in old English characters, the whole forming the motto:—

de buen cuer.

St. Christopher, who was a giant, and usually represented with the stem of a large tree by way of a staff, was converted from heathenism; his story was a favourite theme in the Middle Ages, and his figure was held to shield the wearer from hidden dangers, and especially from death by drowning. In CHAUCER'S *Canterbury Tales*, the Yeoman had such a protection, as he wore—

> "A Cristofre on his brest of silver schene."
> *Prologue*, l. 115.

A GOLD RING, found near Offord Castle, in Suffolk. On the bezel is engraved a representation of the Holy Trinity, the Eternal Father is supporting the Crucified Saviour, over whom hovers the Holy Dove; on one flange of the hoop is the Blessed Virgin Mary, instructed by her mother, St. Anne; on the other shoulder is Mary as the Mater Dolorosa, or "Our Lady of Pity," with her dead Son in her lap. These devices have probably been enamelled.

A GOLD RING, set with a fine mediæval intaglio, in sapphire, of a Monk's head in profile, tonsured, and with a cowl. "This is a specimen of great value and rarity; all archæologians, whose opinions are of any weight on that most difficult of subjects, a knowledge of gems, agree that the sapphire intaglio is mediæval."—E.W. Around the head is the legend, in early characters,—TECTA · LEGE · LECTA · TEGE ·,—which may be rendered,—"Read what's under seal;—When read still conceal." This was the motto of the historian, Matthew Paris, who lived in the XIIIth Century, and the head is said to be a likeness of that famous monkish writer, whose portrait is given in his autograph manuscript preserved in the British Museum. The ring, which most probably was that of Matthew Paris, was found in a well at Hereford, in 1825.

A Small GOLD RING, with an eagle displayed on the bezel; on the shoulders are the figures of the Blessed Virgin Mary, and St. John; and within the hoop are the initials, *j. k.*, united by a true lovers' knot. English, XIVth Century.

A Massive RING, of copper, gilt; the bezel is square, and set with an imitation stone, having on the four sides the symbols of the Evangelists, and the arms of Arragon, and on the hoop is the name,—**Rᵉ alfōco**,—King Alphonso, but which of the many kings of that name does not appear.

A very Large and Massive RING, copper, gilt, set with an agate, bearing on two sides the Lion of St. Mark, and on the other two a shield charged with the arms of Arragon, Castile, Cyprus, and Jerusalem; the hoop is inscribed,—RX RAGONA,—implying King of Arragon; but which king is not shown. The ring weighs 13 oz.

A GOLD RING, set with a signet on a sapphire, whereon are engraved the arms of Pio di Savoya, Prince of Carpi, Marquess of Castel-Rodrigo; XVIth Century.

A GOLD SIGNET RING; the shoulders are delicately chiselled; and on the bezel are the arms of the family of Sorgon, nobles of Dalmatia; XVIth Century. The ring is said to have been found in the Adriatic.

A GOLD SIGNET RING, modern setting, with a carnelian, engraved with the arms of the family of Caetani; and the initials, F. C., probably those of Francesco Caetani; XVIth Century.

A Large GOLD RING, which was thrown out of a window in the Tower of London by its owner, Henry Howard, the accomplished Earl of Surrey, K.G., who was beheaded by the order of Henry VIII., 20th January, 1547. It was formerly in the possession of the Percy family, and was left by the Lady Percy to the late possessor.

A Massive GOLD RING, being the SIGNET of Henry Stuart, Lord Darnley, husband of Mary Stuart, Queen of Scots. On the bezel are the initials of their names, M. H., united by a true lovers' knot; and within the hoop are the arms of Lord Darnley, as Duke of Albany; viz., the Lion rampant of Scotland, surmounted by an arched crown, but without the royal tressure flory counter-flory. The hoop is inscribed, HENRI · L · DARNLEY, with the date of his marriage, 1565; and the ring is considered to be a nuptial gift to him from the Queen of Scots. It was found at Fotheringay, where the unfortunate

Mary was so long and unjustly detained a prisoner, until released by a shameful death on the scaffold, February 8, 1587, by order of her rival, Queen Elizabeth.

A Small GOLD SIGNET RING, finely cut with the figure of St. James, and inscribed with the name of a person, called after the Saint, **iaques · bouchier.**

A GOLD RING, with the bust of Gustavus Adolphus, King of Sweden, in relief, enamelled; his collar is in white enamel, his robes in blue, and his head is encircled with laurel leaves. Behind the head, on the inside of the hoop, are the words, SIC · REDIT ·, as if cut after the return of the Lion of the North from one of his victorious campaigns. He fell in the moment of victory at Lutzen, November 15, 1632. His famous opponent, Wallenstein, considered Gustavus to be the greatest general in the world.

A MEMENTO RING, with a miniature portrait of King Charles I., surrounded by diamonds, and the hoop covered with black enamel. Memorials of the deceased Martyr were worn by Royalists in the shape of lockets and rings, of which many remain.

A GOLD RING, set with a portrait of James II., King of England; an old family relic.

A GOLD RING, set with a cameo, in *pietra dura*, being the portrait of Prince Charles Edward Stuart, sometimes called the "Young Pretender," and also "The Chevalier St. George," born 1720; died 1788. Another GOLD RING, also set with an intaglio, of the same Prince. His brother, the "Cardinal York," who died in 1807, was "the last of the Stuarts," descended from James II. of England.

A Large GOLD RING, enamelled, and set with a turquoise in the centre, surrounded by six raised garnets. It is of the XVIth Century, and it afterwards belonged to Frederick the Great, King of Prussia, 1740–1786, whose cipher, F, is cut upon the turquoise.

A GOLD SIGNET RING, with a revolving bezel, on one side of which is engraved a crest —a falcon with wings displayed; and on the other side is a coat of arms,—three leopards' passant.

A GOLD SIGNET RING, engraved with a coat of arms, viz., Barry (argent and gules) on a canton a cinquefoil pierced, surmounted by the initials, C. P. The only family to whom this coat will apply is that of PRESTON, of Furness Abbey, and Holkar Park, co. Lancaster, extinct baronets, in 1710. The initials will suit Christopher Preston, of Holkar Hall, &c., second son of Sir Thomas Preston, Knight, who purchased Furness Abbey at the dissolution of the monasteries. This Christopher Preston died in 1594, and was buried in Cartmel Church, wherein are several splendid monuments to the family. His last lineal descendant, Katherine Preston, married Sir William Lowther, Bart., of Marske, to whom she carried large estates in Lancashire, which were devised by their grandson, Sir William Lowther, third and last baronet, to his cousin, Lord George Cavendish, ancestor of the present Duke of Devonshire.

A Large SIGNET RING, of Iron, inlaid with gold, and having as a device a merchant's mark. From the size it is supposed that it was worn on the thumb. Edmund Lee, of Bury St. Edmunds, by his will, dated in 1535, bequeathed to a friend, "My double wreathed ryng of golde whyche I ware on my thumbe."—*Camden Society's Proceedings.*

A GOLD SIGNET RING, engraved with the arms of Swinton, viz. (sable) a chevron between three boars' heads couped (argent). Sir Alan de Swinton had a charter of the barony of Swinton in the time of William the Lion, King of Scots, 1165–1215. This ring was found at Caer Gys, in Wales, where a battle was fought in 1642, in which one of that knightly race of valiant soldiers may have been engaged.

A GOLD SIGNET RING, engraved with a Monk's head in profile; around is inscribed the wearer's name and calling:—

✠ SIG ✠ EGIDII ✠ SACERDOTIS.

A GOLD SIGNET RING, having in the centre of the bezel the letters, S. G., united by a true lovers' knot; and around is the name, ELIZABETH · EDOLFF. There was a Kentish family of this name in the time of James I. Sir Robert Edolph's daughter, Elizabeth, became the wife of John Angell, Esq., of Crowhurst, Surrey, who was Provisor, or Caterer to James I., Charles I., and Charles II., and died A.D. 1670. An old family of the name of Gaynsford also resided at Crowhurst (Place), and a Susan Gaynsford, who was born there in 1648, and died 1673, may be the person whose initials are on the ring, if it had been a pledge of friendship to her from Elizabeth Edolph.

INSCRIBED TALISMANIC AND CHARM RINGS.

A GOLD RING, exquisitely engraved, set with an uncut diamond; round the hoop is inscribed in mixed Roman and Lombardic Capitals:—

✠ JEXUS · ĀVTEN · TRĀNSIENS · PER · MEDIU · ILLOR.

This is intended for the passage in the Gospel of St. Luke, iv, 30, when the Jews of Nazareth, "filled with wrath" at the Saviour's words, intended to cast Him down from "the brow of the hill whereon their city was built:—"Ipse autem transiens per medium illorum, ibat."—*Vulgate.* "But He passing through the midst of them went his way." Such an inscription was held to render the wearer invisible.

A GOLD CHARM RING, inscribed on the outside, in small old text letters:—

+ a + na + ni + zap + ta,

and on the inside,—

+ buro + berto + berneto + consumatum + est.

The mystic word *ananizapta* has obtained no explanation, nor of the interior inscription can any be given. The Stockholm Manuscript has a recipe "ffor penys in theth,"—"Bero, Berto, Briore + vulnera quinque dei sint medicina, + Tahabal + Gether + + + Onthmar." Sir John Woodford has in his possession a ring, which was found at Agincourt, inscribed with the words,—"Buro, Berto, Beriora." The last words uttered by Our Lord, when upon the Cross, "Consummatum est,"—"It is finished,"—were often used, during the Middle Ages, as having talismanic efficacy; and if written upon paper, and applied to the wound, they were held to stop an effusion of blood.

A TALISMAN RING, obtained at Florence; it is of silver, inscribed in niello:—

+ gvggry balterani, ALPHA ET Ω [*Omega*].

It is impossible to make any sense of the former part of this motto, so strangely associated with the first and last letters of the Greek alphabet.

A GOLD SIGNET RING, inscribed on the outside in small old text letters, with an invocation to the mother of the Blessed Virgin Mary:—

Sancta · anna · ora · me ·

and also, in Roman Capitals:—

HELP · SANT · ANNA · SELLET · OBVR.

On the inside of the hoop are inscribed the names of the Magi, or Three Kings of Cologne:—

GĀSPAR · MELCHIĀR . BĀLTĀSĀR.

A Massive GOLD RING, having on the bezel a rose, and inscribed on the outside of the hoop, in Old English text:—

ihesus · nazarenus · rex · judeorum.

On the inside of the hoop are the supposed names of the Three Kings, who came from afar to worship Him that was "born King of the Jews":—

iaspar · melchior · balthazar.

Rings inscribed with these names were believed to be efficacious against cramp.

A SILVER CHARM RING, plain, and inscribed in Roman capitals:—

+ EC + EBER + MABIR + SABAVS +

This is a specimen of the class of rings which were inscribed with barbaric words, and supposed to have talismanic power against diseases.

A SILVER RING, set with a *crapaudine*, or toad-stone; XIIIth Century. Rings set with *crapaudines* frequently occur in old inventories, and the stone was popularly believed to possess much virtue. "There is found in the heades of old and great toades a stone, which they call borax, or steton; it is most commonly found in the head of a hee toade, of power to repulse poysons, and that it is a most soveraigne medicine for the Stone."—*Wonders of Nature*, 1569. To this superstitious belief, and probably to this very passage, SHAKSPEARE alludes:—

> "Sweet are the uses of adversity;
> Which like the toad, ugly and venemous,
> Wears yet a precious jewel in his head."
> *As You Like It*, *Act* ii, *Scene* 1.

A HORN RING, very massive, with a silver bezel, set with a *crapaudine*, XIVth Century. It was found near Richmond, in Yorkshire.

A RING, formed from the hoof of an ass, and incased on the outside with gold, so as to allow the hoof to touch the finger, when worn. REICHELT, p. 120, says that a ring made of the hoof of an ass is good against epilepsy.

RINGS WITH POSIES AND MOTTOES.

A POSY RING, of Silver; on the inside of the plain round hoop is inscribed, in Roman Capitals:—LET · LIKINGE · LAST.

This example illustrates the class of rings alluded to by SHAKSPEARE, in *As You Like It*, where the Lord Jaques tells Orlando,—"You are full of pretty answers; Have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?"—*Act* iii, *Scene* 2.

A GOLD RING, inscribed on the outside, in small Old English text:—

+ my · wordelp · jope · & alle · my · trust.

and on the inside:—

+ hert · thought · lyfe . and lust. [*pleasure.*]

A SILVER RING, with the head of Medusa in niello, and inscribed on the shoulders with the letters A. Gr., and on the hoop with a sprig of the orpine plant, and the motto,—LA · VIRTV · FA, the word AMORE being implied, to finish the sentence, as the plant orpine signifies Love.

A GOLD RING, beautifully chased on the outside, in four compartments, with flowers, and an intertwined scroll, whereon is inscribed the chançon, in black letter:—

nul · sans · peyn;

and on the inside of the hoop is the motto:—

sans · mal · deſyr.

A GOLD RING, with a double bezel, on which is inscribed in Roman capitals:—

+ PENSEZDELIPARKISVICI;

which, when separated, is intended to be read, "Pensez de lui par que suis içi."

A GOLD HOOP RING, on which is inscribed,—REMEMBAR · THE · (a heart is here engraved) THAT · IS · IN · PAYNE ·

A SILVER RING, which has been gilt; the hoop is inscribed with the chançon, in old black letter:—

ceſt : mon : pleſir :

between the words are six trefoils, which have been enamelled.

A GOLD RING, on which is the motto, in old black letter:—

en · bone · foy.

A RING, formed of a broad band of silver, on which is inscribed a pious motto, in old English text:—

+ qnant · dieu · plera · melior · sera:

which appears to be the hopeful expression of an invalid,—"When it shall please God I shall be better."

A Small GOLD RING, set with a small diamond, and inscribed in italics:—*This sparke will grow.*

A GOLD MEMORIAL RING, the bezel of six sides curved inwards, with "a death's head" in the centre: around is inscribed,— + NOSSE · TE · YPSVM. *Know thyself;* and on the edge is cut, + DYE · TO · LIVE. SHAKSPEARE evidently alludes to the custom of rings being worn with the impression of "a death's head," a memento mori, where he makes Falstaff say, when advised by Mistress Tearsheet to patch up his old body for heaven,—"Peace, good Doll! do not speak like a death's head, do not bid me remember mine end"—2 *Henry IV, Act* ii, *Scene* 4. And that such rings were worn by females of Doll Tearsheet's calling, we learn from MARSTON, in his *Dutch Courtezan*, 1605,—"As for their death, how can it be bad, since their wickedness is always before their eyes, and a death's head most commonly on their middle finger." In *Love's Labour's Lost*, the Lord Biron likens the countenance of the Schoolmaster, Holofernes to "a death's face in a ring."—*Act* v, *Scene* 2.

A Massive GOLD SIGNET RING, with a subject which appears to be the cradle of an infant; the hoop is delicately chased, and within it is inscribed the *reson*,—my · wille · were. This motto may be intended to express the hope of the inditer for an heir.

A RING, inscribed with the posy,—"In Constancie I live and die"; and another Ring, with the motto, "My promise paste, Shall always laste."

RENAISSANCE RINGS.

A GOLD RING, set with an opal *à griffes;* the hoop is most exquisitely pierced and chased; and the delicacy of the work is the more remarkable, as the hoop is all cut out of the solid.

A GOLD RING, set with a small projecting emerald, *en cabochon;* the hoop is pierced and chased, the tracery being formed of separate pieces riveted on.

A GOLD RING, formed of a series of diamonds in separate settings, linked together, and enamelled, so contrived as to represent a snake.

A COPPER RING, the bezel in form of a full-faced head of Medusa. This specimen is hollow, and may be used as a squirt.

A SILVER RING, nielloed, having a large round bezel, whereon is the head of a female, in profile, within an octo-foil, with flowers in front and behind her. The hoop is formed to represent two sleeves, from each of which issues a right hand clasping each other at the back. These rings, of which Mr. Waterton possesses six more, are Florentine, and rare, the owner only knowing two besides his own. They belong to a very interesting class of nielloed rings, and it is supposed that they were presents from ladies to their lovers.

A Leaden WHISTLE RING, with the heads of the Emperor Charles V. and his Empress. The Emperor was born in 1500, was King of Spain in 1516, elected Emperor of Germany in 1519, abdicated in 1555, and died in 1558. His son, Philip of Spain, was the husband of Mary, Queen of England. The Empress was Isabel, daughter of Emanuel, King of Portugal.

RINGS, WITH CORONETTED INITIALS.

A GOLD RING, with the letter I, and a coronet, and two trefoils; XIVth Century. It was presented to Mr. Waterton, in 1858, by the Lord Herries of Terregles, whose ancestor was one of the most faithful friends of Mary Stuart, Queen of Scots.

A BRONZE RING, gilt, with the letter W. and a coronet. It was found at Walton Hall, close by the entrance gateway, in 1857. Mr. Waterton has several other rings of this class in his Collection, but he states that gold rings with coronets and initials are rare.

RINGS WITH A REBUS.

A GOLD RING, having for a device a tree, on the root of which is a capital letter R, and on one side thereof the letters **wp**, and on the other, **ot**; supposing the tree to be an elm, the rebus resolves itself into the name, R-Wy-elm-ot, or Wylmot. This ring came from Lincolnshire.

A SIGNET RING, having for device the capital letter U, and a bird's wing, intended probably as a rebus for the name of Ewing.

WEDDING AND GIMMAL RINGS.

A Massive SILVER WEDDING RING, nielloed, and inscribed with the words of the ALMIGHTY, at the union of Adam and Eve:—

ERVNT · DVO · IN · CARNE · VNA.—*Vulgate, Gen.* ii, 24,

and repeated by Our Blessed Lord, in the Gospel of *St. Matthew*, xix, 5,—"they twain shall be one flesh." This ring is Florentine work; XVIth Century.

A GOLD GIMMAL RING, of exquisite workmanship; Italian, XVIth Century. On one of the hands is a small heart in red enamel, and on one of the hoops are the Saviour's words on the sacredness of the marriage tie, taken from the very next verse to that quoted in the preceding example:—

QVOD · DEVS · CONIVNXIT ·

continued on the other hoop:—

HOMO · NON · SEPARET ·

Vulgate, St. Matthew xix, 6,—"What therefore God hath joined together, let not man put asunder." Such an appropriate motto was not uncommon on Wedding and Gimmal Rings, and it is found on the wedding ring of Sir Thomas Gresham, who built the Royal Exchange. His ring is richly enamelled, and set with a ruby and a crystal. When open two cavities are seen, in one of which is the figure of an infant, and round the inside of the hoop, in enamel, is the inscription,—"Quod Deus coniunsit homo non separat" (*sic*). It belongs to G. Leveson Gower, Esq., of Titsey Park, M.P., a descendant from Sir John Gresham, uncle of Sir Thomas.

A GOLD GIMMAL RING, Italian, XVIth Century. It has a hand on either hoop, and is inscribed, in Roman Capitals, with the name of the wearer:—

CLEMEN · KESSELER · DEN · 25 · AVG · Ao. 1607.

A GOLD TRIFLE RING, formed of three hoops, working on a pivot; on each of the outer hoops is a hand, and when opened they disclose two hearts on the middle hoop. Mr. Waterton considers that "the word gimmal is applicable only to such rings as open in two parts, and play into each other, like the links of a chain." But although, no doubt if we strictly adhere to the origin of the term, *jumeau, jumelle*, a twin, such would be the true definition, it is evident that the meaning, both in early as in later times, has been extended, as seen in the lines quoted from HERRICK, in the Introduction to this Section. In the description of the Rev. James Beck's Rings will be found illustrations of examples with two and four hoops.

A WEDDING RING, inscribed with the motto, in Roman Capitals:—

TIME · DEVM · ME · AMA · QD · $\frac{R}{I\ E}$ ·

The concluding letters are conjectured by Mr. Waterton to signify—"Quod," or "quoth IR, and ER," the initials of the wedded couple, in accordance with the well known practice of thus placing the initial of the surname above those of the Christian names. Thus the motto will read,—Fear God, and Love me, as said by each of the persons whose initials are cut on the ring.

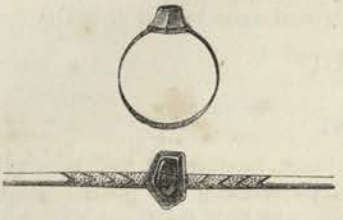
The word "quod," for said, or saith, occurs frequently in our old poets; thus in CHAUCER'S *Romaunt of the Rose*, we find, among other instances, the two following examples:—

> "Why sleepest thou when thou should wake,
> Quod Shame."—*line* 4008.

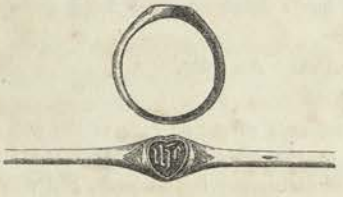
> "The house, quod he, such as ye see,
> Shall not be warnèd you for me."—*line* 7503.

These extracts confirm Mr. Waterton's conjecture as to the meaning of the contracted letters QD

A very thin GOLD EPISCOPAL RING, set with an uncut polished sapphire; the shoulders are stamped with a series of ornaments resembling chevronels, and with small punch marks; XIIIth Century.—See *Illustration.* Found near the site of Mynchin Buckland Priory, near Taunton, co. Somerset, of which an historical account has been published by the Exhibitor.—"In the year 1194, Pope Innocent III. ordained that the bishop's ring should be henceforth of solid and pure gold, and set with a gem on which nothing should be engraved. Before that time the rings were engraved with devices selected at the pleasure of the wearer."—(MR. E. WATERTON).



A PAPAL RING, in gilt metal, having at present inserted in its bezel an intaglio paste, with the portrait of Mary, Queen of Scots. This ring was formerly in possession of the Argyle family.



A GOLD RING, having an escutcheon-shaped bezel, whereon is engraved the sacred monogram I H C.—See *Illustration.* This ring was also found near the site of Mynchin Buckland Priory. The two wood-blocks have been kindly lent by the Rev. T. Hugo.

A GOLD MEMORIAL RING, enamelled, with a portrait of King Charles I. on the obverse. His initials, C. R., and a death's head, are on the reverse.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., &c.

A Massive SILVER RING, found in the parish of Purfleet, near Spalding, co. Lincoln, having on the SEAL a merchant's mark (somewhat similar in design to the Pelham buckle), between the initials H. R. engraved on its lozenge-shaped façet. The ring is of Italian workmanship, and may be ascribed to the XVIth Century.

Exhibited by JOSEPH JACKSON HOWARD, LL.D., F.S.A.

A COLLECTION of EIGHTEEN LARGE PAPAL and EPISCOPAL RINGS, in the possession of C. S. OCTAVIUS MORGAN, Esq., M.P., F.R.S., F.S.A.

THE Papal Rings hereafter enumerated belong to the XVth Century, and vary in size, the smallest being those of the beginning, whilst the largest belong to the close of the century. They are of base metal, gilt, with ornaments in relief of the Evangelistic symbols, either at the four sides, or at the angles of the head, the tiara, cross keys of St. Peter, and the arms of the owners, engraved, or chased in relief on the shoulders of the hoop. These rings have been usually set with crystals, or fictitious gems, called "doublets," above a cavity intended to contain relics, or, as Mr. Waterton suggests, "filings of the chains of St. Peter." In many cases

the name of the Pope is chased in large letters on the lower part of the hoop. None of these rings are found earlier or later than the XVth Century, and their use and meaning have received no satisfactory explanation. The earliest ring of the series is a small one, which from the style and workmanship may be ascribed to—

1. POPE JOHN XXII., who reigned from 1410 to 1415; size $1\frac{3}{16}$ inch by $1\frac{3}{8}$ of an inch. The bezel has an opaque green stone set in an octagonal matrix; on each arm are the cross-keys. The name of this Pontiff, who succeeded Alexander V., was Balthazar Cossa, said to have been a pirate in his youth; he was deposed for his many crimes, but restored by his successor, Martin V., to his cardinalate and bishopric of Tusculum; he died in 1419.

The ring of his successor, Otho Colonna, who took the style of Martin V., 1417 to 1431, is not in the series. There is one of this Pontiff in Mr. Waterton's Collection.

2. The RING of POPE EUGENIUS IV., from 1431 to 1447. This ring has a square bezel set with a light pink doublet; on one side of the hoop are engraved the cross-keys, on the other the papal tiara, the lappets turned upwards, underneath which is a shield of arms, viz., a bend, being those of the Pope, whose name was Gabriel Condolmerio, born 1383, of a humble family; he succeeded Martin V., but his indiscretion in seizing his predecessor's treasure caused a tumult, and led to continual wars, and he was at last obliged to quit Rome in disguise, and was deposed in 1447.

3. The RING of POPE NICHOLAS V., from 1447 to 1455. This ring, 1 inch by $1\frac{3}{8}$ inch, has a square bezel set with a pink doublet; on one side is the tiara, and on the other the cross-keys, which this Pope, Thomas di Sarzana, took for his arms.

4. The RING of POPE CALIXTUS III., 1455 to 1458. This ring, more massive than those preceding, has a square top, of which the stone is wanting. The four sides have the evangelistic symbols in relief, and also, on one side, are the cross-keys in high relief; and on opposite side is a crowned eagle; and on the rim between is the name, PAPA CALISTO. This Pontiff, Alfonso Borgia, was a Spanish noble, and Counsellor to Alfonzo, King of Arragon. Although elected to be Pope at an advanced age, he was not behind any of his predecessors in arrogant pretensions, and he excited great scandal by his unblushing system of nepotism.

5. Another RING of POPE CALIXTUS III., similar in style to the former, but without the name; the symbols are in relief, the cross-keys are tied in the bows, and the eagle is double-headed and ensigned by a crown, in low relief.

6. The RING of POPE PIUS II., 1458 to 1464. A large brass ring, $1\frac{1}{4}$ inch by $1\frac{1}{16}$ of an inch, with a flat bezel of crystal. On the four sides of the ring are the evangelistic symbols; and on one side the cross-keys, from the bows of which hangs a shield of arms, viz., on a cross five crescents, the family arms of Piccolomini; on the opposite side is the papal tiara with long straight strings, and between is the inscription, PAPA PI8. This Pontiff, before he ascended the Chair of St. Peter, was known as Æneas Sylvius Piccolomini, born 1405, and made a Cardinal in 1456. He was one of the best and most learned men that ever wore the triple crown, and was highly esteemed for his courage, prudence, and eloquence.

7. Another RING of POPE PIUS II., in most respects like the former; the embellishments, however, are not in such high relief, and the bezel is set with a red pebble. The Pope's style is written, PÆPÆIO.

8. The RING of POPE PAUL II., from 1464 to 1471. A ring more massive than the last, being 2¼ inches by 1⅜ inch; the square bezel is set with a blue doublet, edges cut. On the angles of the sides are the four evangelistic symbols, and between, on the front and back, are two shields of arms,—I. A lion rampant charged with a bend, and under a papal tiara.—II. Three fleurs-de-lis (FRANCE) within a bordure, and ensigned by a crown; the rim is inscribed PAVLVS · PP. SECMDVS (*sic*) in bold letters.

9. Another RING of POPE PAUL II., large and massive, 2¼ inches by 1⅜ inch; the square bezel is set with a pink doublet. On the front and back are the evangelistic symbols, two and two; on the sides are two coats of arms, I, the coat as the first in the former ring, being the family arms of Barbo, and having at the back the cross-keys, and, II, the arms of Arragon. This ring is inscribed PAVLVS · PP. SECVNDVS. The name of this Pope was Petrus Barbo, a Venetian of good family. He achieved the union of all the Princes of Italy; he was found dead in his bed, 1471, from apoplexy.

10. The RING of POPE INNOCENT VIII., from 1482 to 1492. This is a massive ring, the largest of the series, 1⅜ inch by 2½ inches, square bezel; on the four sides are the evangelistic symbols, winged and in glory. On one side are the cross-keys, and on the other,

beneath the papal tiara, is a shield with the arms of Cibo, viz., a bend chequy and a chief quarterly; under the shield are palm-branches, and the inscription, INOCEN · PAPA 8ΛV. The name of this Pontiff was John Baptist Cibo of Genoa.

11. AN ITALIAN RING, of gilt bronze, of the XVth Century, square bezel, the stone wanting. On the shoulders are kite-shaped shields of arms, both alike, viz., a cross moline between four roses; on the sides are palm-branches, and in a panel beneath is a fleur-de-lis, and on the front and back are coronets of strawberry leaves. This may have been a ring of investiture.

12. An ITALIAN RING, of bronze, once gilt; the bezel is square, but the stone is wanting. It is ornamented with a fleur-de-lis and three open royal crowns in relief, indicating it to have been a royal ring. The peculiar form and design of the fleur-de-lis refer it to Naples, and its date to the early part of the XIVth Century, and from the exact resemblance of the crown and badge to the ornaments in a contemporary MS. in the British Museum, dedicated to Robert of Anjou, who was King of Naples from 1309 to 1348, the ring may be considered to have belonged to him.

13. A RING of CARDINAL GABRIEL CONDOLMERIO, as indicated by his arms. The bezel is square with a blue doublet; on one shoulder is a mitre with strings, and under it a shield of arms, viz., a bend; on the other side is a Cardinal's hat, of which the strings are tasseled at both ends and pass through the hat. This prelate was elected Cardinal in 1408, and became Pope, as Eugenius IV., in 1447.

14. A RING of CARDINAL FRANCESCO della ROVERE, who was General of the Franciscan Order; created Cardinal in 1464, and elected Pope, as Sixtus IV., in 1471. The ring is of bronze, the bezel square, set with a pyramidal light pink doublet, through which is seen, at the bottom of the box, a piece of silver foil cut in form of a cross. On one shoulder of the ring beneath a mitre is the coat of arms of Rovere in relief, viz., an eagle's leg erased, and on the other side is the Cardinal's hat with tassels on the upper side, and ornamented with three small garnets. This ring has been richly enamelled.

15. A RING of CARDINAL BATTISTA ZENO, of Venice, 1464; died 1501. The bezel is square, with a purple doublet cut in many facets; on one shoulder is the Cardinal's hat like that in the last ring, and on the other side, under a mitre, is a shield with the arms of Zeno, viz., a bend sinister, on a chief a cross fleury.

16. A RING of CARDINAL ASCANIUS SFORZA VISCONTI, of Milan, 1484; died 1505. The square bezel is set with a crimson doublet. On one side is the Cardinal's hat with strings, and on the other are the arms, in relief, of Visconti, viz., a serpent disgorging a child. On the front and back of the ring is engraved a demi-sun. This ring is rather smaller than the preceding.

Pope Innocent IV. ordained that Cardinals should wear hats of a red colour, to signify that they would be prepared to defend their faith even to the shedding of blood.

17. A RING of large size, $1\frac{3}{4}$ inch by $1\frac{1}{8}$ inch, bronze, gilt. On either side, between two palm-branches, is a shield, charged with the cross-keys under a Cardinal's hat, from the wide brim of which hang the net work tassels, and on each side of the hat is a cross. The ground is filled with blue enamel; on the rim of the ring, on one side, is a group, of the Virgin seated holding the Infant Saviour on her knee, a lily is on her right hand. On the other side is a female saint holding a book in her right hand, and in her left a pastoral crook, a flower on a crooked stem is on her right. These figures are in brass, in relief, on a light yellow ground of enamel. Above the heads of the figures is a space, the ground of which is white. The ring is inscribed with brass letters on a blue ground, in Lombardic characters, EPISC · LVGDVN.

It is conjectured that the ring belonged to Cardinal Charles de Bourbon, Archbishop of Lyons, *Lugduxum*, from 1466 to 1488.

18. A SILVER THUMB RING, 1¾ inch by 1¼ inch. The square bezel is set with a large semi-globular garnet cut with numerous facets, and within the box is seen a cross, and the letters D N faintly scratched, and inside the cover in the corners are the letters P. F. S. The ring is ornamented with a pattern of scrolls and foliage.

Exhibited by CHARLES SIDNEY OCTAVIUS MORGAN, M.P., F.R.S., F.S.A.

A THUMB RING, of Morse Ivory, which belonged to Francis Talbot, fifth Earl of Shrewsbury, who was elected a Knight of the Garter in 1545, and died in 1560. The Earl's arms are deeply cut on the ring, being quarterly of four, viz.—I. Gules a lion rampant within a bordure engrailed Or, the paternal coat assumed by Sir JOHN TALBOT, who died in 1298; —II. Gules two lions argent within a bordure engrailed Or, STRANGE of BLACKMERE;— III. Gules a saltier Argent, NEVILL;—IV. Or a fret Gules, VERDON, within the ribbon of the Order of the Garter, under an Earl's coronet. Descended from a companion of William the Conqueror was Richard Talbot, fourth Lord Talbot, who married Ankaret, only daughter and heiress of John le Strange, fourth Lord Strange of Blackmere (2nd coat); their second son was the renowned General, Sir John Talbot, who was created for his valiant deeds in France, first Earl of Shrewsbury, K.G.; he is introduced, with his fourth son "valiant John," in SHAKSPEARE'S *First Part of King Henry VI.* as "the great Alcides of the field." His first wife was Maud Nevill, eldest daughter and co-heir of Thomas NEVILL, fifth Lord Furnival (3rd coat), whose wife was Joan, only daughter and heir of William, fourth Lord Furnival, second son of Thomas de Furnival, second Lord Furnival and his wife Joan de Verdon, eldest daughter and co-heir of Theobald, last Lord VERDON (4th coat), The eldest son of the great Talbot and Maud Nevill was John Talbot, second Earl of Shrewsbury, K.G., whose eldest son John was ancestor of the succeeding Earls until the eighth Earl, at whose death the title reverted to a descendant of the second Earl's younger son, Sir Gilbert Talbot, K.G., who fought at Bosworth Field, and continued in that line until 1856, when Earl Talbot, also lineally descended from Sir Gilbert Talbot, became first Earl of Shrewsbury and Talbot, and Premier Earl of England.

Exhibited by WILLIAM TIFFIN ILIFF, M.D., F.S.A.

ECCLESIASTICAL UTENSILS AND SACRED ORNAMENTS.

"And Solomon made all the vessels that *were for* the house of God, ... of pure gold."
2 *Chron.* iv, 19.

CENSER, or THURIBLE, of Copper, XIth Century of French work, ornamented with stiff interlacing pattern, the interstices filled up with enamels; the lower portion is in shape of a semi-dome inverted, on a foot. On the interlaced patterns of the cover are four dragons twisted into circles. The upper part of the cover is octofoil on plan, and much perforated. The Censer is attached by five small chains to a ring-handle formed of a four-leaved flower, engraved and enamelled like the Censer. The cover is removed by means of one of the chains.

The lower part of a THURIBLE, which is hexagonal on plan, with prismatic projections between the panels, on five of which two animals are embossed on both sides, all from the same mould; on the sixth panel is the Agnus Dei, nimbed, with the cross, holding a banner and resting on a bird. XIth Century.

An early BYZANTINE FIGURE, in Copper, gilt, of the SAVIOUR crowned, with the arms extended, as if upon the cross; the apron, somewhat larger than usual, is in blue and light green enamel. XIth Century.

A TRIPOD SPIKE for a Candle, of Copper; the sides of the foot are engraved in scroll work, with figures of angels in circles, and scroll foliage springing therefrom; the interstices are filled in with enamels. Byzantine, XIIth Century.

The HEAD of a PASTORAL STAFF, in the shape of a demi-serpent, the vertebræ of the back form small crocket-like ornaments. It is made of Brass, the scales being shown by blue enamel edged with white, and the belly scored with green and yellow; the eyes are formed of small garnets. Both sides are finished alike, forming a double head. XIIth Century.

A HEAD of a PASTORAL STAFF, of Brass, also in the shape of a demi-serpent, and, as the last example, finished alike on both sides, and enamelled and crocketed. A boss to unite the head with the staff is formed of interlaced dragons in open-work. In the centre of the head is St. Michael destroying the Dragon. It was found in a tomb of an Abbot at Tours. XIIth Century.

The HEAD of a PASTORAL STAFF, of Brass-metal, gilt, mounted with silver, with a large hexagonal boss, on the sides of which, beneath crocketed canopies separated by pinnacled buttresses, are six seated figures in silver:—1. A King holding a book (David?); 2. A Bishop with his pastoral staff; 3. A Nimbed Figure with a scroll; 4. A King with orb; 5. A Bishop with staff; 6. A Nimbed Figure with rosary. The curved head, on the inside and outside, is crocketed with silver leaves, and the Virgin and Child, also in silver, occupy the centre. From the lower end of the crook a silver dragon is supported on the stem, which is covered with diaper-work of *fleurs-de-lis* in diaper. Early XVIth Century. 11 inches high.

The HEAD of a CROZIER, of Brass, in the form of a tall spire, surmounted with a ball, whereon is a cross. In a lower range of niches are figures of Saints nimbed, painted in oil, who are distinguished by name:—1. S. Beneditte, with a book and scourge; 2. S. Bartolomee, with a book and knife; 3. VS – MV, the Salutation of the Virgin Mary to her cousin Elizabeth; 4. S. Donati, P.N., the figure being a Bishop with book and pastoral staff, and doubtless intended for the schismatic Bishop of Numidia, A.D. 306; 5. S. Bernade, in white garments, with book and dog. The animal indicates that the Saint was not the famous crusading Abbot of Clairvaux, but his namesake, who founded the noble houses of refuge on the Alps; 6. S. Ieranime, holding a crucifix, with a lion at his feet. This is St. Jerome, the great Father and Doctor of the Church of the Vth Century. Commencing over the head of St. Benedict is a date, AD— M D L VII. The second story is a series of open panels filled with enamel, gold stars on a blue ground. Middle of XVIth Century.

A large LECTERN, of Brass; the central circular stem upholds a crucifix, of which the arms terminate in *fleurs-de-lis*. On the book-shelf, of open work, is the Holy Lamb and cross; above is a crocketed trefoil canopy, and extending on each side from the central stem is a candlestick. Latter end of XVth Century, Flemish work. Height, 7 feet 4 inches; width, 3 feet.

An IVORY CARVING, in three compartments. In the first is represented Jesus washing the feet of His disciples, and it is worthy of remark that the apostle behind St. Peter is taking off his sandals. The Blessed Virgin Mary is seated behind Our Lord. The second subject represents Jesus praying in the Garden of Gethsemane, with His disciples, of whom there are nine, asleep. The third subject is the Crucifixion, St. John stands by weeping, and the mother of Our Lord, in a fainting condition, is carried away by the two other Maries; a high priest and a soldier complete the group. XIVth Century.

> "Oure ladi and here suster stoden under the roode,
> And seint John and Marie Magdaleyn with wel sori moode;
> Ur ladi biheold hire swete son ibrought in gret pyne
> For monnes gultes nouthen her and nothing for myne.
> Marie weop wel sore, and bitter teres leet,
> The teres fullen uppon the ston down at hire feet."
>
> *Legends in Verse from N. T., Vernon MS.* (supposed ante A.D. 1200).

A carved IVORY PASTORAL STAFF-HEAD, complete, with a plain staff, 5 feet 5 inches long, in four pieces, joined by metal bands. On the front, beneath the crook, is the Virgin and Child, with attendant angels, under Gothic canopies, and at the back is the Annunciation. The crook is carved with foliage and crockets of leaves; and in the centre is represented the coronation of the Virgin, with the Saviour seated in front of her, giving a benediction with His right hand, and holding a book in His left. It is of XIVth Century, French work.—See *Illustration.*

An IVORY CARVING, of the Crucifixion, with the Lord's mother on one side, and St. John on the other, under Gothic canopies. XIVth Century.

> "An hys moder stant him bi,
> Wepande, and Johan."
> *MS. Bibl. Bodl.* (XIIIth Century).

An IVORY CARVING, of the Virgin and Child, with an attendant angel on either side, holding a taper; all under canopies, trefoiled and crocketed. The Virgin holds a flower in one hand. From the peculiar form of the drapery, and the inclination of the figures, this carving may be ascribed to the early part of the XIVth Century.

An IVORY CARVING, containing four subjects.—I. The Crucifixion, with the Virgin Mary and St. John.—II. The Saviour appearing to Mary Magdalene immediately after His Resurrection; a third figure is behind Our Lord, who has the pilgrim's hat, staff, and wallet, as usually ascribed to St. James the Less.—III. A group of three figures, viz., St. Laurence, habited as a deacon, with book and gridiron; St. Peter, with book and key; and St. Paul, with book and sword; IV. A group of three figures, viz., St. Stephen, in a deacon's dress, holding a book and stone; St. John, in flames; and St. Fiacre, in a monk's dress and cowl, with a spade and book. The back-ground of these carvings has a trellis and quatrefoils, and in each compartment the figures are under trefoiled and crocketed canopies. Late XIVth Century.

A small IVORY FIGURE of ST. ANNE, holding on her right arm the Virgin Mary, and on her left the Infant Saviour. Late XIVth Century. The parents of the B. V. M., St. Joachim and St. Anne, were held in great honour, and in late representations St. Anne (whose Saint Day is July 26) is seen with a book in her hand teaching Mary to read, her finger pointing to the words, *Radix Jesse floruit,* as on the tomb of Henry VII., and in a window of the chapel at Haddon Hall, &c.

An IVORY DIPTYCH, one part representing the Offering of the Magi, and the other, the Crucifixion. Late XIVth Century.

A TRIPTYCH, carved out of portions of bones. In the centre upper compartment is the Crucifixion, with figures of the Apostles, the Maries, and soldiers, the latter bear large shields and wear pointed helmets. Above is the pelican in her piety. The lower compartment represents the Baptism of Our Lord in the river Jordan, behind the Baptist are two of his disciples, and on the Saviour's side are four attendants who bear His garments. The Holy Dove hovers over. In the wings of the triptych are eight figures of Saints, viz., St. Francis, holding a book; St. Leonard, with palm branch and manacles; St. Peter, with keys and book; St. Paul, with book; St. James the Less, with staff and book; St. John the Baptist, with a scroll; St. Bartholomew, with knife and book; and St. Antony of Padua, with staff and book in his hands, and a pig at his feet. Late XIVth Century.

An IVORY CARVING, representing Our Lord carrying His Cross, with St. Veronica holding the napkin, or *sudarium*, whereon is seen the impression of the Divine Sufferer's countenance, according to the monkish legends. The date of the carving is about the time of the Emperor Maximilian, 1493–1519, and the execution resembles the style of Hans Burgmair. In the background is an architectural building of the Composite order.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

An IVORY TABLET, probably the leaf of a DIPTYCH. The subject, which is surmounted by three trefoiled arches under triangular hood-moulds, represents the Nativity. The Blessed Virgin Mary is seen reclining on a couch, with Joseph kneeling before her; beneath is the manger wherein is laid the Infant Saviour partially clothed, one hand resting in that of His mother, and in front of Him are two oxen kneeling. In the upper part under the centre arch is a Shepherd playing on a pipe to his flock represented by three sheep, whilst an angel is announcing the "good tidings of great joy," *St. Luke* ii, 7–10.—See *Illustration.*

Another IVORY TABLET, resembling the last, but of which the sculpture is lower in relief; with the two oxen kneeling in front of the Infant Saviour, who is represented in swaddling clothes.

An IVORY TABLET, representing the great Doctor of the Church, St. Jerome, in the Desert, kneeling before a crucifix, which he holds in his left hand; his hat (like a Cardinal's) and cloak are suspended over his head from a tree, and opposite to him is a lion, his usual attendant. This most learned of the Latin Fathers was

the contemporary of Epiphanius, Gregory Nazienzen, and Didymus, in the IVth Century. He lived chiefly in a monastery at Bethlehem, where he translated the Scriptures into Latin. He died A.D. 420, at the age of 80.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

The HEAD of a PASTORAL STAFF, in Limoges enamel; 11 inches long. The stem is ornamented with dragons and trefoil ornaments on a blue ground. The crook is square in its section, and enriched with enamel scrolls; a large cinquefoil leaf is laid on the volute. On the knob are pierced scrolls and monsters. This crozier was found in the Abbey of Foigny, in France, within the tomb of Barthélemy de Vir, Bishop of Laon, who died in 1181. It is engraved in SHAW'S *Decorative Arts of the Middle Ages*, and in other works.

A SILVER MONSTRANCE, in form of an hexagonal Gothic spire of three tiers, with clustered columns supporting trefoil arches and canopies, on the tops of which are angels, in the niches are statuettes of the Apostles, and in front is the Crucifixion, on gilt backgrounds; six pinnacles surmount the angles of the second stage with gargoyles between, within which rises an elegant finial of crockets and tracery. The stand on which it now rests is an adaptation of later date, being gilt with a shield of the Medici arms. It was probably the top of a monstrance, and surmounted a crystal cylinder or box, which contained the holy wafer. XIVth Century. It is 1 foot 10 inches high.

A SILVER RELIQUARY, in form of a foot, partially covered by a sandal (leaving the toes exposed), on the thongs of which are set coloured stones. On the ankles are medallions of cloisonné enamel of red, white and yellow flowers on green ground, each surrounded by a filigree scroll and border of pearls; between the thongs the field is semée, with rosettes of pellets seven in each; at the instep is a large opening covered with glass, for the purpose of showing the relics, and above this a raised flower set with pearls; round the top of the reliquary is a raised upright trefoiled cresting, enclosing a carving in mother-of-pearl of the Virgin and Child. On the sole of the foot is a plate of silver opening by a hinge, having a Latin inscription on each side. The exterior informs us that it was made to contain a foot of one of the Innocents, given by Saint Columbanus. The interior records that one Oswald made this work by the will of God in the year 1470. The former, in Gothic character, is—"Integer pes de Innocentibus Sanctus Columbanus dedit," and the latter—"Osvaldus fecit hoc opus de voluntate Dei 1470." Although the foot itself is of the XVth Century, the cloisonné medallions inserted on the ankles appear to be of a much earlier date. This valuable relic was formerly preserved in the Treasury of the Cathedral of Basle, but was sold by auction some years since, together with the golden altar front of the XIth Century, now in the Hotel de Cluny; also the silver *chef* in the British Museum, and many other ancient specimens of goldsmiths' work, on the division of that city and territory into two cantons. This reliquary was originally set with precious stones, the most important of which have been removed, and resold to the authorities of the Cathedral, and coloured glass substituted, but many of the ancient cabochons remain intact. The length is 9¼ inches, and the height 5½ inches.

A SILVER CHASSE, or SHRINE, 9 inches long, $4\frac{5}{8}$ inches wide, in form of an ark, parcel-gilt, German-Gothic, XVth Century. On the sides, between twisted columns and under Gothic trefoil arches, are sixteen statuettes of Our Saviour, His Apostles, the Virgin Mary, and two Saints with their emblems, in relief. On the sloping sides of the cover are engraved the emblems of the four Evangelists in scrolls. A perforated cresting surrounds the top of the châsse, and runs along the ridge of the cover; and under the gable, at each end, is an angel. High pinnacled buttresses placed at the angles.

A CHALICE, in silver gilt and metal, with translucent enamels of figures, and niello ornaments between. The figures represent the crucified Saviour with the emblems of His Passion; the B. V. Mary; a Bishop with staff; and three Saints. On the hexafoil boss are also busts of Saints within panels, one holding a palm branch and ladder. On the under side of the bowl are circular medallions engraved with busts of the Saviour with the orb; St. Peter; St. Paul; St. Bartholomew; St. James the Less; and St. John, Evangelist. In small panels on the foot are cherubs, around the upper part of which is an inscription in Lombardic characters, + "more · petruci · de · senias · me · feci" implying that the cup was made by Peter More of Sienna. The stem is ornamented with engraved birds and heads of Saints. The bowl is of silver, the foot of metal, six-lobed with angular projections; the whole is $7\frac{1}{2}$ inches high, and $3\frac{3}{4}$ inches diameter at top. XVth Century.

A PIX, of silver, in tabernacle work of six sides in three stages; in the lowest are open Gothic arcades supported on clustered columns, on the capitals of which are winged demons, and on the canopies are angels. At the angles of the middle stage are double niches with crocketed heads, and from the pierced parapets above project six gargoyles of dogs. The upper stage consists of crocketed niches divided by twisted columns, and supporting a purfled spire, on the bases of which are doves at the angles. In the sides of each story are figures of saints,—1. St. Margaret crowned, with sword and book treading on a crowned person; 2. St. John Baptist; 3. Mary Magdalene; 4. A Bishop with book, and trampling on a dragon; 5. A female Saint nimbed, holding book and trampling on a dragon; 6. A female Saint, with crozier and fawn at her feet. In the middle stage the figures are,—1. St. James the Less; 2. A Saint holding a book; 3. St. Bartholomew; 4. St. Philip; 5. St. Paul; 6. St. Thomas. In the lower stage are—1. St. Thomas; 2. St. Peter; 3. The crucified Saviour with the Virgin Mary and St. John; 4. St. Andrew; 5. St. Jude; 6. St. James the Less. The Pix stands on a pedestal adapted to it, but once belonging to a monstrance; on the boss are six circular medallions in enamels of busts of the Saviour crucified and Saints, and the arms of the Medici family, viz., six plates 3, 2, and 1, the arms being repeated on the foot. The stem is also ornamented with birds and quatrefoils in enamel. The whole is in the style of the XVth Century.

A MASSIVE SILVER-GILT CHALICE, $9\frac{1}{2}$ inches high, 5 inches in diameter, on a large trefoil foot; the stem resembles the trunk and branches of a vine, the foot and lower part of the cup being covered with vine leaves and grapes, admirably executed. On the base are three small shields, on one of which is engraved the crucified Saviour; on the second is a coat of arms, viz.: Quarterly 1 and 4 a spread eagle in bend, 2 and 3 party per fess on a chief two double scrolls; the third shield is also Quarterly 1 and 4 an endorse between two horse-shoes, 2 and 3 a stag salient in bend sinister, thereon a barulet. Underneath the base is the following

inscription: "Im · 1575 : iar · ich · Ursula-Frau · V · Pruskaw · geborne · Lobkowicz · auf · Altenburg · disen · Kelch · zum · ehr · Gottes · und · meyner · gedechtnus · machen · lassen" which signifies, "In the year 1575 I dame Ursula von Pruskaw, born Lobkowicz, of Altenburg, caused this cup to be to the honour of God, and my own memory." It may be therefore considered German work, Altenburg is in Saxony. This fine chalice was formerly in the SOLTIKOFF *Collection.*

Exhibited by HOLLINGWORTH MAGNIAC.

ECCLESIASTICAL ORNAMENTS and VESSELS, used in the Services of the CHURCH of ROME, of which the following description has been kindly furnished by the Very Reverend Canon DR. ROCK, the most eminent authority in such matters:—

A SILVER PARCEL-GILT PROCESSIONAL CROSS, 2 feet 9½ inches high, by 1 foot 5 inches in the transom. It is most likely of English workmanship, about A.D. 1390. The haft or socket by which it was fastened to its tall staff is of gilt copper, ornamented on its large knob with eight mock jewels, or square pieces of crimson, green, and blue glass paste, each standing far out in its setting. The cross itself is made of thin plates of silver, hammered up into a graceful wreath of five-petaled flowers. At the ends of its limbs, it is stopped with trefoils, making it somewhat like the heraldic cross flory. There is no image or crucifix, but instead Our Lord is figured on a square gilt plate, sitting on a throne with the mund or world in His left hand, and giving His blessing with His right: upon a detached oblique scroll above this plate is written, in Gothic characters, I. N. R. I. At the extremities are the usual Apocalyptic figures, symbolical alike of Our Lord Himself and of the four Evangelists, in quatrefoils. All these are in imitation or false enamel after the *inlaid* manner, that is, filled in with a thin hard mastic instead of a vitreous substance. The figures themselves are gilt, and stand upon a red ground, with a small space in the lower part of very deep blue. On the other side there is, in the middle, upon a square plate, a cross patonce upon a red ground, which is sprinkled with four flowers, five-petaled, all gold. At the ends of the limbs, just where the prophetic animals are on the front, and like them within quatrefoils, are four nimbed figures of Saints; on the north, St. John Baptist carrying a lamb in his arms; on the west, St. James of Compostella, dressed as a pilgrim; on the east, a Bishop in mass-vestments, with mitre and pastoral staff, giving his blessing, most likely intended for St. Thomas of Canterbury; on the south a Hermit (may be St. Guthlake), with a book in his hand. All these are gilt, upon a green ground, which is strewed with golden four-petaled flowers—an emblem of Paradise, or never fading bliss. The symbolism of colours is strictly carried out in this cross.

A BRONZE PROCESSIONAL CROSS, 1 foot 5¾ inches high, by 1 foot in the transom, of English make, some time in the latter half of the XVth Century. It has the usual emblems spoken of just now; and on the back part are engraved roses seeded and barbed, having five petals. All the edges are purfled with crockets, and the head of the crucifix is wreathed with thorns; and the traces which yet remain show that the whole was once gilt. Like a great many others of the same type it is, as a specimen of art, wanting in beauty of form and workmanship.

A CHALICE, COPPER GILT, 8¼ inches high, of elegant and appropriate shape, made about A.D. 1460, very likely at Sienna or Florence. Its fine bold nodus or knob is ornamented with six translucent enamels, and two bands of opaque enamels, one above, the other below it. Its wide-mouthed, narrow-bottomed, conical bowl of tin gilt, 4½ inches in diameter at top, shows a very graceful outline, and its broad-spreading, well-moulded foot is of such a seemly width as to hinder it from being easily upset.

A RATIONAL, which is a liturgical decoration for the chasuble, sometimes to be met with figured in art-works, fastened high upon the breast of a dignified priest, an abbot, but especially a bishop, arrayed in his mass-vestments. Being worn in imitation, it had given to it the name of the ancient Aaronic rational, and the ornament itself, happening to be kept in use not much above two hundred years— from the XIIth to the XIVth Century—is so very seldom to be found that the present specimen is not merely the only one to be seen in England, but in any known collection on the Continent.

It is in gilt copper, mounted on wood, so as to make it very light. Its shape is a quatrefoil, in each foliation of which there is, in high relief, a bust of an Apostle: in the middle sits an Angel, with the legend "Matheus." It seems to have been fastened to the chasuble by means of a long vertical pin like a brooch. Its date is early in the XIIIth Century; and it measures six inches in length, by as many in breadth, and three quarters of an inch in thickness. Its use as a liturgical appliance is noticed in *The Church of our Fathers*, t. i, pp. 363, &c., where wood-cuts are given from English monuments in illustration of how it was then worn.

A THURIBLE of the XIIth Century. This beautiful liturgical vessel is of copper gilt, and when it came, almost twenty years ago, into the hands of its present owner, it had unfortunately lost all its chains, and showed only here and there large patches of its original gilding. Wanting it for use at the altar, he had new chains put to it, and got it regilt by the electrotype process—a method which hindered the slightest rubbing down, or the smallest hurt being done to any part of its bold and delicately raised work; the regilding, in fact, was absolutely needful to keep it safe from those injuries so sure to follow from the action of damp and oxidation. It measures, in height, 5¼ inches; in diameter, 3½ inches. In shape, it is a hollow sphere wrought of open-work, and horizontally divided into two equal parts so as to form a bowl and lid. The under half or bowl, fitted with a metal lining to hinder the fire from falling through, stands upon a foot of a trefoil form. The lid or upper half has all the apertures among the ornamentation left open, to allow the smoke and fragrance of the incense to come forth. This upper half or lid is topped by a two-storied triangular building with several windows, and at every corner, a round ball; and upon its roof is seated a youth—an angel—clothed in a long full garment reaching to his feet: with his right hand on his bosom, and his left holding a sort of dish, he stoops his head as if listening to and gazing down on three young men, who, clad in short, tight-fitting gowns, are sitting outside and leaning, each against one of the walls of this kind of a house, and are all looking upwards toward this angel, for that such he must be is clear from the holes on his shoulder for two wings now broken off. The names ✠ Ananias, Azarias, and Misael, inscribed upon the lid of the thurible where they are sitting, tell that these three young men are the youthful Israelites otherwise denominated Sidrach, Misach, and Abdenago, who were thrown into a flaming furnace because they would not fall down and worship the golden statue set up by King Nabuchodonosor (*Daniel*, ch. iii). For its ornamentation, the ball of the thurible is distributed into three circles: within the circumference of these, on the lid, there are, first, a pair of lions head to head at the feet of Ananias; a pair of foxes, in the same position, at the feet of Azarias; and a brace of winged griffons—an imaginary creature, half bird, half beast—beneath Misael; upon the bowl, and after the same series, a brace of vultures with outspread wings, a couple of hyenas face to face, and a pair of wolves back to back. In form these animals are very graceful, and their movements spirited, and seem to have been moulded by a master hand. To each is given its own characteristic; the lions and other beasts are gnawing, the vultures preening their neck feathers, the griffons swallowing pine cones. The six triangular spaces between the circles are filled in with trefoils, every leaf of which is again compounded of three leaflets. At each of the three places where the circles touch, there is a bracket on the bowl, and immediately over it, on the lid, a monster head, so that when the thurible is shut, each bracket and head seem to form but one face, just like those so often met with on XIIth Century corbel-tables. The three chains are fastened to these brackets, and are passed through the heads, to keep the lid in its place when the thurible is swung; and a fourth chain, hooked to the angel's shoulders, draws up or lets down the lid as may be required.

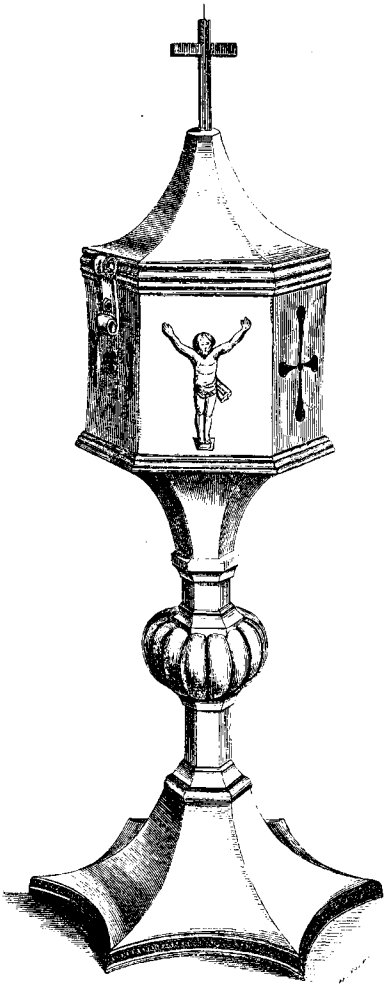
The Hebrew martyrs are thus figured singing their beautiful song of praise and thanksgiving, scathless amidst the flames of the Babylonian furnace, gazing upward on the Angel whom God had sent them for protection and a safeguard in their burning trial. All around and beneath them are the flowers of the field, the beasts of the earth, and the fowls of the air.

The symbolism of this ornamentation is most fitting for such an ecclesiastical appliance

as a thurible, in which was to be burned, at various parts of the liturgy, sweet-smelling frankincense, which one of the Wise Men brought for his offering to Our Lord in the crib, as the well-known scriptural emblem of prayer and worship. The three children typify the faithful people of God, uplifting to Him their notes of laud and adoration, in the hour of joy —the day of sorrow—at all times, in every season. By the angel bearing in his left hand an object resembling the flat dishes for holding incense—like those belonging to St. Paul's, London, in the XIIIth Century (DUGDALE'S *St. Paul's*, p. 312).

Exhibited by the VERY REVEREND DANIEL ROCK.

AN IVORY PASTORAL STAFF, head of rich design, in pierced work, partly coloured and gilt, 10 inches high. The boss is hexangular, with two Apostles on each face under Gothic tracery, on trefoil and anemone brackets; the stem is plain, the crook pierced through in an elegant scroll of trefoils and birds. In the centre is represented, on one side, the Virgin and Child, and below are the Magi bringing their offerings; on the other side, between two angels bearing the emblems of the Passion, CHRIST is sitting in judgment; at His feet are figures rising from their tombs, surrounded by trefoil and anemone moulding, English work, XIVth Century.



It was obtained by the late Mr. Howard at Toulouse in 1814, and was said to have been preserved before the French Revolution in the Treasury of St. Sernin (Stus. *Saturninus*), one of the oldest churches of that city. Local tradition asserted its having belonged to St. Dominic, whose missionary duties frequently led him into the country about Toulouse.

Exhibited by PHILIP HENRY HOWARD.

A PYX, of hexagonal shape, latten gilt, 13 inches high. On the front compartment is a figure of the Saviour, whose body is extended as if on the Cross. The other sides have various pierced openings. The cover is surmounted by a cross.—See *Illustration*.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

The HEAD of a PROCESSIONAL CROSS, of metal, and silver parcel gilt, 3 feet 8 inches long, and 26 inches across. In the centre of one front is a figure in silver, 6 inches high, of the Crucified Saviour, extended on a slender gilt cross resembling a tree; the figure is parcel gilt; the nimbus of blue enamel, on which is a red cross; above are the letters I. N. R. Y. in a label on blue ground, and over this, and attached to the upper limb of the small gilt cross, is the pelican in her piety. On the upright and two horizontal limbs of the cross are quatrefoils in squares, in each of which is a figure; that over the Saviour represents an Archbishop, holding a staff with a double globe and bird upon it in his right hand, and a book in his left. On the right of the Saviour is the Blessed Virgin Mary, and on His left the beloved disciple St. John; and below the Saviour is St. Lawrence with the gridiron; all these figures are parcel gilt, nimbed in blue enamel, with circular-headed rays within the nimbus. At the top of the Cross, above the figure of the Archbishop, is a square tabernacle of open tracery, under ogee canopies with pinnacled buttresses between, and ending in a pierced spire, the whole is crocketed; in each face is a Saint with emblem. A similar tabernacle stands over the figures of the Virgin and St. John. At the extremities of the horizontal limbs are trefoils ending in a foliated boss. The front and back of the cross are entirely covered with minute Gothic tracery and flat foliage, the back-ground being enamelled green, and the sides of the limbs are edged with a purfled ornament. The Cross is supported on a stem enriched with open Gothic tracery, and has a large hexagonal boss at the end, six inches across, consisting of three stages, in very rich open Gothic tracery, with pinnacled buttresses containing niches, and parapets of open tracery with perforated canopies. In the niches of each stage, as well as in those of the buttresses, are figures of Saints nimbed with their emblems. Higher up the stem is a smaller boss, 4 inches in width, consisting of six flying buttresses pinnacled, and rising standing above a circular roof and supporting a gallery from which branch gargoyles. Beneath the gallery, around the staff, is inscribed in black letter, AVE MARIA. On the other side, covered also with tracery as before described, are the quatrefoils and tabernacles repeated; in the centre of the Cross, in a *vesica piscis*, is seated a representation of the Eternal Father, the right hand raised in benediction, and holding on His knee an open book, whereon is inscribed, in small black letter, "EGO SUM LUX MONDI; ETIÃ VERITAS ET VITA," the former part in *St. John*, viii, 12; and the latter in ch. xiv, 6, *Vulgate;* the nimbus is in black enamel with a red cross. On the right and left of the Almighty are the evangelists St. Luke and St. Mark, with their emblems, the ox and the lion; above the Father is St. John with the eagle, and beneath is St. Matthew with the angel. The evangelists are nimbed, and parcel gilt, but their emblems are carried in their hands, instead of the usual mode of representing them at their feet. This Cross, which is profusely covered with pebble imitations of former gems, may be ascribed to the end of the XVth Century.

A MONSTRANCE, or "Ostensoir," in silver gilt, of exquisite design and workmanship; probably Portuguese, late XVth Century. It is 2 feet 3 inches high, and formerly belonged to the Cathedral of Braga, in Portugal. It is profusely enriched with tracery, pinnacles, buttresses, and small statues of saints, all in the most florid style of the continental Gothic of the period.

Exhibited by HIS ROYAL HIGHNESS THE DUKE D'AUMALE.

A PYX, of copper-gilt, enamelled after the inlaid manner. It is thus described by the Very Rev. Dr. Rock:—"It is circular, 2¾ inches in diameter, 1½ inch high in the bowl, and its lid, held to it by a hinge, and fashioned like a hollow cone, measures also two inches, and on a ball at its top stands a plain cross. Inside it is strongly gilt; and outside, upon a deep blue ground, are circles inclosing the two monograms of Our Lord, IHS, and XPS (Christus). It is of the XIIIth Century, and its use was for holding the particles of the Blessed Eucharist, always then, as now, kept ready for the sick and dying. How this Pyx was hung up at the altar beneath a canopy is shown from ancient documents in *The Church of Our Fathers*, iv, p. 201."

The most sacred vessel used in the services of the Church of Rome is derived from the Latin word, Pyxis, and that from the Greek, signifying a box, or casket, and its purpose is to contain the Host, or consecrated wafer. The shape of the Pyx is various, sometimes like a cylindrical box, at others like a square casket, and frequently like a shrine of tabernacle work, and formed of the precious metals, adorned with gems, and costly stones. It also takes the form of a Dove, symbolical of the Holy Spirit. Many of these vessels are designed in a high style of art, with representations of Scriptural subjects, in relief, or enamelled. Henry VIII., in his will, expressing his regret that he had seen "in diverse manie churches of our reame, the holie sacrament of the aulter kept in ful simple and inhonest pixes, especially pixes of copre and tymbre;" continues—"we have appointed and commaunded the treasurer of our chambre, and maistre of our juell-house, to cause to be made furthwith pixes of silver and gilt, in a great nombre, for the keeping of the holie sacrament of the aulter, after the faction of a pixe which we have caused to be delivered to them. Every of the said pixes to be of the value of iiij.*l.* garnished with our armes, and rede roses and poart-colis crowned." One of the Ordinances made by Henry V., when in France, evinces the respect in which the Pix was held on account of its contents:—"For Holy Churche. Also that no man be so hardy, of lesse that he be prest (*priest*), to touche the sacrement of Godes bodey, upon payne to be drawen and hangede therefor; nor that no maner man be so hardy to touche the boxe or vessel in the whiche the precious sacrement is in, upon the same payne."—SIR N. HARRIS NICOLAS.

A PAX-BREDE, of copper-gilt, and English work. It is thus described by Dr. Rock:—

"It is engraved with the figures, of Our Lord hanging on the Cross, and the B. V. Mary standing at one side, St. John the Evangelist on the other, all three well drawn. It is 4½ inches high, and 3 inches broad, still having its original handle to it. Its mouldings, the bratishing especially of the Tudor flower, tell its time to be somewhere in the reign of Henry VII. The derivation of its name, and its ritual purpose, are explained at full in *The Church of Our Fathers*, iv, p. 160."—See *Illustration.*

The Pax-Brede, or the Pax, as it is more commonly called, is a small tablet, like that in the engraving, of gold, silver, or copper-gilt, sometimes of ivory, having usually upon it a representation of the Crucified Saviour, sometimes alone, but generally with His Mother, and the Beloved Disciple on either hand, or with the B. V. M. and another Mary, and sometimes inscribed PAX · TECVM, and having a

handle at the back by which it was carried round, after the *Agnus Dei* of the Mass, by the priest for the communicants to give "the kiss of peace," whence its name, and hence it was sometimes called "the Osculatory." It is necessary to bear in mind that a Pax is quite distinct from a Pyx, another utensil in the Church of Rome; Dr. Johnson, however, in his Edition of Shakspeare, strangely asserted that they were identical. Specimens of Pixes are described and illustrated in these pages. In the Inventories of Ecclesiastical Furniture used in English Churches before the Reformation, frequent mention is made of these two utensils. Thus in the Inventory of the Church of St. Mary Magdalen, Bermondsey, taken in the reign of Edward VI.,—"ij latten pyxses, and ij paxses of copper." In the Church of St. Mary Hill, London, time of Henry VI., —"A cowpe of sylver and golde to lay Goddes body with cristall, and iij pax-bredes of sylver gilt." In SHAKSPEARE'S *King Henry V., Act* iii, *Scene* 6, where Bardolph is condemned to die for the theft of a sacred vessel, in some editions it is called "a pax," and in others "a pix;" the latter is no doubt the true reading, as the Poet derived his story of the sacrilege from Holinshed and the earlier Chroniclers, who state that a soldier in King Henry's army stole a pix, of copper-gilt, mistaking it for gold, from the church at Corbie, for which he was hanged in sight of the whole army.—G.R.F.

Exhibited by the VERY REV. CANON DANIEL ROCK, D.D.

The DECEASE and GLORIFICATION of the BLESSED VIRGIN.—A miniature drawing on vellum, illuminated with gold, cut out of the antiphonal which Don Silvestro (so highly extolled by Vasari) adorned with miniatures, for the Convent degli Angeli at Florence, about the year 1350. The corpse of the Blessed Virgin is surrounded by all the female relatives of the deceased, the twelve Apostles, and OUR SAVIOUR in the centre, who receives in his arms the departed spirit (in the form of an infant) of his Mother. Above, the Virgin sits enthroned within a *vesica piscis*, with eight attendant Angels. Every head is surrounded by a thick and shining nimbus, and the whole of that space which is between the Assumption of the Virgin and the group below, consists of one highly raised mass of resplendent gold. "Though the faces," says Dr. Waagen, "still have the type of Giotto, there is in CHRIST a dignity, in the Apostles a depth in the expression of grief, in every part such refined taste, such a delicate execution, that it far surpasses all the miniatures of that age that I have ever seen. But Mr. Ottley paid £100 for this one only, at first hand."—*Works of Art and Artists in England*, vol. II, p. 129, 8vo, 1838.

A PAIR of DEVOTIONAL FOLDING IVORY TABLETS, carved with subjects representing the Annunciation, Salutation, Nativity, Presentation in the Temple, and Adoration of the Magi; date early in the XIVth Century. Formerly in the Collection of the late A. W. Pugin, Architect. Each leaf is $7\frac{3}{4}$ inches by $4\frac{1}{2}$ inches.

A LEAF of a DEVOTIONAL TABLET, carved in Ivory, representing the Crucifixion; date, early in the XIVth Century; 3 inches by $2\frac{1}{8}$ inches.

An IVORY STATUETTE of the BLESSED VIRGIN MARY, holding a globe; date XIVth Century.

The HOLY WOMEN, part of an altar piece or *rétable*, of the Crucifixion, or the Entombment; date about 1400. Another group, from the same composition, representing St. Peter cutting off the ear of Malchus, is in the Collection of Mr. Rohde Hawkins.

A DIPTYCH, by HANS MEMLING, born about 1430, died 1489, the scholar of Roger Van-der-Weyden the Elder. On the right wing is represented the Crucifixion, a rich composition, with Jerusalem in the distance. Among the numerous figures surrounding the Cross, one has been conjectured to be a portrait of Louis XI. Longinus is seen holding the spear to pierce the Saviour's side; he is on horseback, and represented as blind; another mounted soldier directs the point of the weapon, whilst Longinus touches his eye with the fingers of his left hand. On the left wing is pourtrayed the Princess Jeanne, born 1426, married 1450, died 1482, daughter of Charles VIII., King of France, and wife of John II., Duke of Bourbon. She kneels at a faldstool, covered by a cloth, or carpet, embroidered with the arms of BOURBON, being those of France with a bend Gules, impaling FRANCE. Before the faldstool, an Angel, wearing an alb, bears a shield emblazoned with the same impaled arms, and behind the Princess appears St. John the Baptist. In the sky are the Virgin and Child, surrounded by a rainbow, and enthroned on a crescent; above the Child hovers the Dove. At the top of the picture is the Supreme Being, conventionally represented as the "Ancient of days," wearing an imperial crown and crimson robe, and giving the benediction with His right hand.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A., F.S.A.

The central portion of an IVORY TRIPTYCH, beginning of the XIVth Century, found 12th September, 1853, in Haydon Square, Minories, on the site of the Abbey of the Nuns Minoresses. It is of exquisite workmanship, representing in the upper of two compartments the Crucifixion, with the Virgin and St. John; and beneath is the Virgin enthroned and crowned, with the Infant Saviour seated on her knee; each is holding an apple. Traces of red and blue colour are still visible. Height $3\frac{1}{8}$ inches, $1\frac{3}{4}$ inch wide.—See *Illustration.*

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., F.R.S.L., &c.

An ANCIENT PATEN, silver gilt, 6 inches in diameter; preserved in the Church of St. Helen, Cliffe-at-Hoo, near Rochester, and still in use. In the centre of the Paten is a subject which illustrates the legend round the border, "Benedicamus Patrem et filium cum Spiritu Sancto." In the centre, within a hexafoil cusping, is enamelled a representation of the Eternal Father seated within a glory of rays, raising the right hand in benediction, and holding in His left the Crucified Saviour, in front, over whom is seen the Holy Spirit in form of a Dove. The inscription is in admirably shaped early English text, with foliage between the letters; XIVth Century.

Exhibited by the REV. EDWARD HENRY LEE, B.A.

A CHALICE, silver gilt, 8½ inches high, 5 inches diameter in cup, and 6½ inches in foot, which is octofoil. On one of the foils within a circle are appliqué figures of the Blessed Virgin and Child in glory, with St. Anne, and a male kneeling, and above is a Flemish inscription in Lombardic capitals,—IENN · I · VĀ · BIN · SHEFT · MICHDO · EN · MABEN · BIT · GOT · VOI · R · HEM. A pierced quatrefoil runs round the lower upright rim of the foot. The stem has open Gothic tracery supporting a plain taper bowl, with appliqué foliage to the lower part. The lifting boss has eight enamelled projecting medallions, whereon are Lombardic capitals in metal, A . I . H . E . S . V . S . M., on blue and green grounds. On the upper part of the base are inverted Gothic crockets. XVth Century.

Exhibited by JAMES TOOVEY.

The STEM of a CHALICE, Latten-Gilt, octofoil in plan, engraved in French Gothic tracery, with a boss of eight projecting knobs; on the inside is an inscription:—

ȝi CHALIȝ APERTIEIT AL CHAPEL DE DALLE
MR LABE DVRVT MAOFĀIT DORE, 1710.

The latter part of this inscription appears to have been recut over a much earlier one, probably when it was regilt, by the Abbé Durut, in 1710.

A CIRCULAR PYX, Latten-Gilt, 11 inches high, on a foot; the body is of open Gothic work, with a battlement, on which is a cover in the form of a short spire, terminating in a ball.—See *Illustration.*

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A SACRAMENTAL BASIN and COVER, 5½ inches diameter. On one side is a coat of arms, viz.:—Three eagles displayed; the cover is engraved with human heads and scrolls, with a rose in the centre; also with a crest, an eagle displayed, and the initials "R. J. J." The plate mark is the Roman capital N of the year 1728.

Exhibited by JOHN PAUL DEXTER.

A LEAF of a DEVOTIONAL TABLET, in brass, 2½ inches square; it probably formed part of a triptych, the hinges still remaining. On the outer side is the Cross, with the emblems of Our Lord's passion, and an inscription in the Russian language. On the inside of the leaf are three Saints, nimbed and holding books; one figure wears a bishop's mitre.

Exhibited by CHARLES WARNER.

A SEBASTOPOL RELIC; a Russian painting on wood, 7½ inches by 6 inches; the subject being the Raising of Lazarus, who is in his "grave clothes," issuing from the mouth of the cave; one of his sisters is prostrated on hands and knees, in a red dress ornamented with gold; the other sister, in a dark dress, is kneeling. The Saviour in a red dress, and nimbed, holds up His right hand, with two fingers raised, and the thumb bent. Behind Him are three of the Apostles, nimbed.—*St. John*, xi. Over the painting is a brass cover, on which the subject is repeated in repoussé work, the heads being pierced, in order to show those in the painting.

Exhibited by HENRY WILLETT.

ENAMELS ON METAL.

"I see the jewel, best enamellèd,
Will lose his beauty; and though gold 'bides still,
That others touch, yet often touching will
Wear gold."

Comedy of Errors, Act ii, *Scene* 1.

THE late Mr. F. W. Fairholt, F.S.A., thus defines Enamel painting:—"Painting upon metal previously covered with a glazed ground. This kind of painting can only be done in small pieces, and it stands in the same relation to porcelain-painting as miniature does to water-colour-painting. The metals used are gold and copper; the latter is usually gilt; silver is never used, because that metal is liable to blister, and otherwise injure the enamel, and brass is of too fusible a quality. For *bijouterie* an opalized semi-transparent ground is laid on, or a transparent one through which the foil may be seen; for painting, an opaque white ground, such as we see on the dial-plates of clocks, is placed on the metal. The laying on and burning-in of this ground is called ENAMELLING. The grounds are always more fusible than the metal, and they must be less fusible than the colours laid on it. In the most ancient specimens, the lines of metal separating the colours were of fine filigree; then came the *champ-levé* process, in which the field or ground was cut out of the metal for the reception of colour, leaving slender solid outlines to define the composition of the design. The cavities being filled with enamel, the bands of metal were then gilt and burnished. The best works of this nature were executed in the twelfth and thirteenth centuries. The costliness of this sculptured ground led to the adoption, in the succeeding century, of a mode which originated in Italy, in which the design was shown in low relief, or simple lines incised on the face of the plate, which was covered with transparent enamel, the design being indicated by these lines showing through it. This was followed by superficial enamelling, in which opaque colours, or colours laid on a white opaque ground were used; a practice which commenced in the latter part of the fifteenth century, and is the one still adopted. No course of experiments has hitherto made known the substances of which ancient enamels were composed, or the proportions in which they were employed. . . . . The colouring paste, which forms the base, consists of oxides of lead and tin infused with silex, in certain quantities, the opaque qualities being given by the oxide of tin, whilst various colours

are produced by the addition of the metallic oxides; thus from copper green is obtained, red from gold or iron, and blue from cobalt. The use of this last mineral, and the exquisite colour produced from it, seemed to predominate to a remarkable extent in the earlier enamels; the field of which is almost invariably enriched with the brilliant hue of the substance called smalt. The town of Limoges, in the south of France, has acquired a great name in the history of the art of ENAMELLING; it was particularly distinguished in the twelfth century, and its productions were called *Opus de Limogia*, and *Labor Limogiæ*. Many reliquaries of that time are still extant, the sides and sloping roofs of which are composed of plates of copper covered with sculpture and enamel-painting."—*Dict. of Terms in Art.*

The Art of Enamelling is of very early origin, and even if unknown to the Egyptians, that inventive people had introduced something very like it, in the brilliant tints of their decorations, in which precious stones, or imitation pastes, are cemented into sockets, of which specimens are in the British Museum, 3,000 years old. Enamelling on metal was known to the Greeks and Romans, and its use spread into Gaul and Britain, and Byzantium, at a remote time; and later to Germany and Italy. The two fine and early examples of Enamel on Metal, which have been selected for illustration, have never hitherto been engraved. They have been ably and truly rendered by the wood-engravers, Messrs. R. B. Utting and John Sachs, by whom also the subjects were drawn.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

Enamels.

A COFFER, covered with enamelled metal plates; on the front and back, in compartments, are the Twelve Apostles, nimbed; at one end is a representation of the Nativity, the Blessed Virgin Mary being in bed, attended by Joseph; two oxen are in the background, the Star of Bethlehem is seen above. At the other end of the Coffer is the Crucifixion, with the Virgin Mary and St. John; a soldier is piercing Our Lord with the spear, a fourth figure, probably Joseph of Arimathea, is holding a box; the sun and moon appear above. On the lid, in the centre, within a *Vesica Piscis*, coloured green, is seen the Eternal Father seated on a throne, in a dark blue mantle, holding a book in one hand, and the other raised in benediction. On the other side are the symbols of the Four Evangelists. The cover is mounted with four uncut crystals. From the rudeness of the workmanship this coffer is probably of great antiquity, and may date as far back as the IXth Century. Byzantine work.

A PECTORAL CROSS, or RELIQUARY, of Byzantine Cloisonné enamel, of the IXth Century, of two cruciform plates, widening at the extremities, united together by a silver gilt frame with hinges, forming a box for relics. Both plates are enamelled, and the injury which one has sustained by a hole through the breast of the Saviour affords an opportunity of ascertaining the mode of manipulation, viz.:—a case is made of a thin plate of gold of the form required, with raised edge to enclose the enamel; extremely thin upright fillets are then soldered to the flat plate, forming outlines of the subject to be represented, not merely to separate the various coloured enamels, but to depict the folds of the garments, the features, and inscriptions. The various coloured enamels are then placed in the interstices, in a dry powder, subjected to a certain degree of heat, sufficient for the purpose of fusion, and the surface is afterwards polished. The thickness of the enamel, and depth of the fillet in this specimen, are about $\frac{1}{8}$th of an inch. They are both fixed in silver gilt frames, with corded mouldings around, which may probably be not so early as the Cross itself. These enamels are very rare, and of the few examples known to exist the following may be briefly referred to:—The Crown and Sword of Charlemagne, of the IXth Century, at Vienna; the celebrated Pala d'oro of St. Mark's, at Venice, of the Xth Century; the Cup of St. Remi, of the XIIth Century; and the Sword of Childeric, at Paris; the cover of an Évangéliaire, at Munich; portions of the Shrine of the Three Kings at Cologne; in England, the Alfred Jewel (of the IXth Century), discovered near Athelney Abbey in 1696, now in the Ashmolean Museum, Oxford; and a golden Ouche, formerly belonging to Mr. C. Roach Smith, F.S.A., discovered in London, and now in the British Museum. On one side of the reliquary Christ is represented nailed to the Cross, His head surrounded by the cross-nimb, having a black beard, and clothed with a long robe, which reaches below the knees; the feet are fixed separately by two nails on a tablet; on the top of the Cross is the Greek character Π (*Pater*), beneath which, over the head of Christ, is written $\overline{\text{IC}}\ \overline{\text{XC}}$; underneath the transverse limbs, in Greek characters, is the following inscription, IDEOVS DOVIMRS, which is much abbreviated, but is supposed to allude to the words addressed from the Cross to the Blessed Virgin Mary and St. John, "Behold thy son;"—"Behold thy mother."—*St. John*, xix. 27. On the right extremity of the Cross is the bust of the Virgin, and on the left that of St. John; at

the foot of the Cross is the "skull of Adam:" at the top the sun and moon are seen. On the reverse is a full-length figure of the Virgin, over each shoulder M TH ("Mother of God"); at the top is the bust of St. John, at the bottom that of St. Paul; and at the sides are St. Peter and St. Andrew, with their names in Greek characters. These figures are separated by a transparent bright green enamel. The colours employed are white, yellow, back, carnation, light blue, lapis, grey, green, and violet. Height, $3\frac{3}{16}$ inches; width, $2\frac{1}{4}$ inches. This specimen was formerly in the DE BRUGE *Collection*, and is engraved in the *Manchester Art Treasurer.*

AN ENAMELLED PLAQUE, in shape of the *Vesica Piscis*, within which is a representation of the Saviour seated in glory; the head is in gilt metal, surrounded by the cruciform nimbus, outlined in red enamel. The dress is in enamel of various colours. Our Lord holds in His left hand an open book, whereon are figures of female saints, one no doubt intended for the Blessed Virgin Mary; the right hand is held up in benediction. The background is of plain gilt metal, having thereon the Greek letters, Alpha and Omega, by which names Our Lord calls Himself in *Revelations* i, *v.* 8. The margin of this very fine plaque has a running zig zag or chevron pattern enamelled. It is $8\frac{1}{4}$ inches high, and $4\frac{1}{2}$ inches wide, and is considered to belong to the XIIIth Century. German work. —See *Illustration.*

A large ARK-SHAPED CHASSE, of Copper, enamelled. On the upright and sloping sides of the front are six quatrefoil appliqué tablets. In the centre of the top is the Almighty, in the act of benediction, and holding the Book sealed, an attendant angel on each side with chalice and candlestick. Beneath, in the centre of the upright side, is the Crucified Saviour; over the head of the Cross, which is green, are the sacred monograms $\frac{\text{I. H. S.}}{\text{X. P. S.}}$; on either side are the Virgin Mary and St. John, nimbed. The metal ground between the panels is profusely

studded with crystals and artificial gems set on tinsel grounds; the panels are covered with scrolls and flowers, and filled with enamel, the ground-work being blue.

On the plaques of the back are six circles, each having a cherub thereon supported by clouds. All the plaques are ornamented with metal scroll-work filled with enamels of blue, green, red, and white.

On each end of the Coffer is a composition of two semi-circular arched niches, supported by spiral columns, with foliated capitals. On one side is represented the Annunciation by the Angel Gabriel, with the Cock on a pinnacle above the arches; at the opposite end are figures of two saints holding books. The background is entirely filled in with enamels in scrolls and flowers. XIIIth Century. Limoges work. Height 9½ inches; length 15½ inches.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

An oblong COFFER, formed of metal, and enamelled in champ-levé work, with flat cover. It is 9½ inches long, 5½ inches wide, and 3¾ inches high, and is of very early and rude design, probably German, of the XIIth Century. On the top, within a circle of green, is the Agnus Dei in white spotted blue, a modern restoration in paint; it is nimbed white, and holds a cross green. At the corners of the cover are the Evangelistic emblems; the Angel is in white, spotted blue, nimbed green, and holding a book; the Lion is green and nimbed white; the Bull is white, spotted blue, and nimbed green; and the Eagle, a greenish white, is nimbed green. The intermediate spaces are filled with scrolls in metal, the background being dark blue and white enamel.

On the front and back of the Coffer is a series of semi-circular arches, supported on plain columns, in white and blue, with cushion-shaped capitals and bases, green and blue, and pinnacles above. Beneath the arches are full-length figures of the Twelve Apostles, those in the front and back being the same in outline. The backgrounds of the niches are dark and light blue, and the draping of the figures is in blue, green, and yellow; the figures, each of which is nimbed and holds a book, are outlined in metal, of which the heads also are composed. At one end of the Coffer is the Crucifixion; on the cross, white, the figure of the Saviour, light blue, is draped green. On His right is the Blessed Virgin in yellow drapery, and on His left St. John in green, both are nimbed. On each side of the cross is a soldier, one in a green dress, holding the spear; the other, in yellow, with the hyssop, sponge, and vessel of vinegar, *St. John* xix, 29; the sun and moon are seen above the cross. At the other end of the Coffer, Our Blessed Lord is seated in glory, within a *Vesica Piscis*, nimbed green, draped in white and green, the throne yellow; on His right and left is an angel draped in green, white, and yellow. The whole of the enamel is in a modern wooden mounting, the edges being studded with large globular gilt nails. The costume of the figures resembles that seen in Anglo-Saxon MSS.—*From the* DE BRUGE *Collection*, 662. SOLTIKOFF, 134.

A CHASSE, or RELIQUARY, of Copper and Brass, in champ-levé work. It is in the form of an ark, 9 inches long, 7½ inches high, and 3¾ inches deep; it stands on four short square legs. On the front slope of the cover is represented the Entombment; three male figures lower the body of Our Saviour, which is in a winding sheet, into the tomb; and two females, one with a vase (Mary Magdalene), and the other with a book, are looking on and weeping. The inside of the sepulchre is here shown by three semi-circular arches, in green enamel, supported by columns of grey entwined with spiral lines of red, and having bases and foliated capitals, above which are pinnacles in metal. A lamp hangs from the ceiling of the centre compartment; the tomb is represented of a green colour, powdered with red stars, and striped with gold; the ground of the whole being of a dark blue colour, on which are circles in gold, green, white, and red.

On the upright front is the subject of the three Maries, each carrying a spice box, approaching the sepulchre, which is in the form of a square temple, supported by pillars similar to those in the former subject, with a pediment to the front, which is open to show the interior, where is an angel, holding in his left hand a cross-staff, seated on the tomb, at the base of which are two of the Roman soldiers asleep. The background is of blue enamel, and across the side of the building are lines of green and grey. In these two subjects the figures are in relief, and the costume of the male figures as in the Entombment. At each end of the Chasse is engraved the figure of a saint nimbed, and habited in a long robe; one of these is bearded, the other is not, probably intended to represent Saint Peter and Saint John, on their way to the sepulchre. The back of the Chasse is powdered with circles of gold, within which are quatrefoils in blue and green, the background being in dark blue enamel. All the subjects on the sides and ends of the Chasse are enclosed within narrow borders of gold quatrefoils on a red ground.—*From the* DE BRUGE *Collection*, No. 676; and SOLTIKOFF *Collection*, No. 143.

A PLAQUE of CHAMP-LEVÉ ENAMEL, 8 inches high, 4 inches wide, on which is represented the Crucifixion; the figure of the Saviour is fixed with four nails to the cross, of green enamel, powdered with golden stars, the upper limb of which is inscribed $\frac{\text{I. H. S.}}{\text{X. P. S.}}$; above is the hand of the Almighty in benediction, pointing down to the Saviour, behind whose head is a nimbus of light blue, on which is a cross of red heightened with white; the block which supports the feet is light blue, dotted with red. On the right and left of the cross stand St. Mary and St. John, who holds a book; these figures are nimbed, and, as well as the cross, stand on mounds of stones, represented in red, white, and green enamels; at the foot of the cross is the "Adam's scull," in white and gold. Above the horizontal arm of the cross are two angels nimbed; the background is dark blue, powdered with golden circles, with a horizontal line of green about half-way up the figures of St. Mary and St. John. At the angles, and in the middle of the two sides, are angels, gilt on green grounds, the spaces between being filled with scrolls in gold, with trefoils of several colours.

The figure of the Saviour, and the heads of St. Mary, St. John, and of the two Angels, are in high relief, and attached to the Plaque; the other parts of these figures are engraved, the whole being in gilt metal.

Exhibited by GEORGE ATTENBOROUGH.

A PLAQUE of METAL, enamelled, probably at Limoges. The subject is the Presentation in the Temple. Champ-levé work; date XIIIth Century.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A., F.S.A.

A CHASSE, of Copper, enamelled, ark-shape, 8¼ inches long, 6 inches high, and 3⅜ inches wide, probably of the XIIth Century. On the front are five figures, representing the murder of the Archbishop of Canterbury, Thomas à Becket, A.D. 1170, by the four Norman knights, Richard Brito, Hugh de Morville, William de Tracy, and Reginald Fitz-Urse, the later carrying the battle-axe with which he struck the door of Becket's apartment. The courageous prelate, dressed in full vestments, is standing in front of the altar, whereon are the chalice and candlestick, the time being the vesper service; and he holds his pastoral staff. Tracey is in the act of striking him with his sword,—"Strike, the rest of ye strike," the Norman then exclaimed to his companions, when a second blow aimed at his head brought the Archbishop

to the ground; a third clove his skull (Thierry). On the sloping side, above the preceding scene, is shown the interment of the Archbishop, who was hastily buried in the crypt of Canterbury Cathedral by his monks lest the body should be seized, as was threatened, by the Normans. Two persons are lowering the corpse on a large sheet into the tomb; another holds an open book; a fourth figure, in full vestments, with pastoral staff, probably the Abbot, raises his hand in benediction; and a fifth person, serving a censer, and holding a crozier, is most likely intended for Edward Grim, Becket's faithful cross-bearer, who was wounded in his master's defence. At the ends of the Chasse are engraved figures of nimbed saints, each within an

aureole; and the entire surface is an enamelled ground on lapis lazuli, powered with circles, in some of which are quatrefoils of blue, red, green, yellow, and white. The figures are all in metal and engraved, the heads being in relief. This interesting work of art, which is now engraved for the first time, was probably produced soon after the death of Becket, who was canonized by the Church of Rome in 1173. It was procured at Naples by the English Ambassador, Sir William Hamilton, in 1801.

Exhibited by the SOCIETY OF ANTIQUARIES OF LONDON.

A fine LIMOGES ENAMEL PLAQUE, 9½ inches high, 8¼ inches wide. The subject is the Annunciation; the Virgin Mary kneeling at a desk, is in a blue mantle over a red tunic, with long yellow hair, nimbed. In front of her is the Archangel Gabriel, in a green mantle and maroon tunic, with two wings of blue and white; behind him are four attendant angels, one of whom holds up the train of the Archangel's dress, which is richly jewelled. On the desk, which is draped with a maroon cloth, powdered with golden flowers, is an open book, from which the Virgin was reading, and in front is the vase filled with lilies in flower. On a label is the angelical salutation, in Latin, "Hail, Mary," &c. In the upper part, in a maroon-coloured cope, fastened by a morse, and wearing the papal tiara, is represented the Eternal Father, His right hand raised in benediction, and in His left the orb and cross: in front is the Holy Dove, the Heavenly Host in attendance within a glory of blue clouds. The subject is enclosed in an architectural composition; in the upper corners are two bearded figures holding labels, having inscriptions in Lombardic characters, invoking the B.V.M. The drawing in this fine Plaque is very much in the style of Albert Durer, and the prevailing colours are blue and maroon, green, light blue, and brown, much heightened in gold. It is considered to be the production of Nardon Penicaud, circa 1503.

Exhibited by CHARLES SACKVILLE BALE.

A CASKET, decorated with twelve small plaques, in enamel, in *grisaille* with slight flesh tints, representing children engaged in martial disports, boys in triumphal procession with a car, two boys near a blazing cauldron, medallion heads, and other subjects the intention of which is not apparent. The back ground is painted in deep transparent blue, upon which traces of inscriptions in gold may be seen; in the compartment representing the triumph may be deciphered—LE DIVE—which occurs in other subjects, and—LE FIT SESAR SVIS—signifying probably that the son of Cæsar is portrayed upon the car. The mountings, handle, feet, fastenings, &c., are of gilt metal, beautifully chased and engraved in the style of the *renaissance*. The history of this interesting object is thus recorded in a document preserved with it, the first portion being in the handwriting of Mr. John Berkeley:—

"This is a copy of the original writing upon parchment by Mr. Thomas Abingdon, sign'd and seal'd in 1684, to be kept in this caskett.

"To shew what was in great esteem about 250 years agoe, tho' perchance in these days not much valued, I sett down the following relation how this cabinet has been dispos'd of.

"It was at first given by the King of France (Francis ye 1st) to Cardinall Woolsey, when he was in France, and the great favorite of King Hary the 8th, who at his return into England had presented it the said King Henry, who gave it to the Queen Ann Bullen; and she to the Lady Elizabeth, wife of Henry, Earl of Worcester; and she to their daughter, the Lady Lucy Somersett, wife of John Nevill, Lord Latimer; and she to her eldest daughter and co-heir, Catherine, wife of Henry, Earl of Northumberland; and she to their daughter, Lady Eleonor Piercy, wife of William, Lord Powis; and she to her daughter, Lucy Herbert, wife of Mr. William Abington; and she to her daughter Catherine, wife of Mr. Thos. Osborn; and she to their daughters Lucy and Eleonor, who at any time shall have it restor'd to them by their affectionate uncle.

(Signed) Thomas Abington, 1684."

Thus far Mr. Abington.

"Note. The sayd Lucy and Eleonor dying without issue, it remain'd with the Abingtons till Thos. Abington, the grandson of the above Thos. Abington who wrote the above account, gave it with his estate at Hindlip to Sir William Compton of Hartbury, Bart., the son of Mary Abington, daughter of Thos. Abington, who forfeited his estate for high treason in the time of James the first (see his will, 20th Aug., 1640) who first introduced the Roman Catholick religion into the family of the Comptons of Hartbury; which Sir Willm. Compton's three daughters being nuns, it came to Jane Compton, the grand-daughter of the aforesaid Sir Willm. Compton, sole heiress of that family, married to Mr. John Berkeley; and they give it to their eldest daughter, Catherine, born 11th Jan., 1776.

(Signed) John Berkeley."

Thus far John Berkeley.

"The said Catherine married Robert Canning, Esq., son of Francis Canning, Esq., of Foxcote, and dying without issue she gave with her estate of Hartbury this casket to her husband, the afore-named Robert Canning, who married secondly, Maria, daughter of the Rev. Joseph Bonner Cheston, of Longford House, co. Glo'ster; and the said Robert Canning died in 1843, leaving issue two daughters, co-heiresses, Maria and Frances. Maria married in 1848, P. R. Gordon, Esq., second son of William Gordon, Esq., of Millrig, and he assumed in right of his wife the surname and arms of Canning."

Exhibited by MRS. GORDON CANNING, Hartpury Court.

An oblong CASKET, with cover formed of two sloping sides and a flat top. It is 6¾ inches long, 4¾ inches high, and 4½ inches wide. It is framed in gilt metal in panels, which are filled with Limoges enamels, probably the work of Pierre Reymond. The ten panels, painted in *grisaille*, partially coloured on a dark blue ground, contain portraits of the Twelve Cæsars; those on the two fronts and slopes are enclosed within laurel wreaths of green, the wreaths in each case being upheld by two boys, some of whom are slightly draped, all having green wings. Each of the Cæsars wears either a laurel-wreath or a fillet, but on the front slope the portraits of Julius Cæsar, and his immediate successor, Octavius Augustus, have their

wreaths twined round with a white ribbon, inscribed in Roman capitals, on the first,—

+ IV-LIV-S: C-ESA-R PP.-RM. IEA-AN-PER-VES. On the other wreath—
O-TAV-IAN-OSE-GOV-ND-VSI-NP-ER-A.

The portraits and the boys are all in light flesh tints. The plaques at the ends of the casket have each two laurelled heads within oval wreaths upheld by boys, and at each end of the cover is the figure of a nude boy recumbent, holding a scull, and having inscribed on a ribbon above—MEMENTO MORI DICO. The flat top is engraved with a naked boy and a demon, on pedestals formed of chimæras, and incribed, DEVM TIME. The metal framing is chased in scroll work and leafage, the angles having panelled pilasters, with capitals of cherubs' heads. —*From the* SOLTIKOFF *Collection.* Early XVIth Century.

A FRAME, containing twelve subjects from the LIFE of OUR SAVIOUR, executed in ENAMEL in eleven PLAQUES of various shapes, commencing in chronological order on the left hand, with the subject of the ANNUNCIATION:—

No. 1. The ANGEL GABRIEL, clothed in white, holding in his hand a branch of lilies, appears to the Blessed Virgin, who is clothed in crimson and purple, kneeling at a faldstool, upon which is an open book; the Holy Spirit, in the form of a dove within a glory, is descending on the Virgin.—*St. Luke* i, 26 to 35.

No. 2 is the NATIVITY. Our Saviour is represented in a cradle, on which the Star of Bethlehem is shining; in front the Blessed Virgin Mary and Joseph kneel on either side, attended by an ox and an ass; buildings and landscape form the background.—*St. Luke* ii, 7.

No. 3. The PRESENTATION in the TEMPLE. Simeon, who is clothed in white, with an outer garment of blue, and a tippet over his shoulders of yellow, has just received the Child from His mother, who is kneeling, and is clothed in the same manner as in the preceding subjects. Joseph stands behind the Virgin, and holds in one hand the required offering, a basket of doves, or young pigeons; in the other hand is his staff, from the top of which issues a flame. Two male, and two female figures stand in the background, one being a priest, as shown by his wearing a mitre. The table, or altar, on which the Saviour is placed, is covered with a white embroidered cloth, over one of a dark material, and stands on a circular platform. The Temple is represented like the east end of a Middle Age church.—*St. Luke* ii, 22 to 32.

No. 4. The BAPTISM of OUR SAVIOUR, who is standing in the River Jordan, whilst John the Baptist, clothed in raiment of camel's hair, and holding a banner, kneels on one knee, and pours water on His head. Behind Our Blessed Lord, standing on the brink of the river, are two angels, one of whom holds His tunic of blue; above is seen the Holy Ghost, descending "in a bodily shape like a dove upon Him."—*St. Luke* iii, 21, 22.

No. 5. The LAST SUPPER. Our Saviour is seated at a table, covered with a fair linen cloth, richly fringed, and surrounded by the Twelve Apostles; St. John, on His right, appears to be asking who it was that should betray him.—*St. Luke*, xxii, 14 to 23; and *St. John*, xiii, 25.

Nos. 6 and 7 form one Plaque, showing a double action, divided by a Pillar. One section represents the SCOURGING of JESUS. Our Lord is being bound to a column of blue and red marble by a Roman soldier, whilst two others apply the scourge; a fourth figure, probably a chief priest, from his attire, is directing the punishment. In the other compartment the Saviour, still bound, is presented to the people, in the Hall of Pilate, wearing the crown of thorns and the purple robe, and mocked by the priests, soldiers, and people.—*St. John* xix, 1 to 5.

No. 8. The ENTOMBMENT. The body of the Saviour is being laid in the tomb of Joseph of Arimathea, who is giving directions, and who holds in one hand the crown of thorns, and the *three* nails in the other; Nicodemus, and another person, most probably the beloved disciple, St. John, lower the body into the tomb, by which the three Maries stand weeping.—*St. John* xix, 38 to 42.

No. 9 is the DESCENT into HELL (Hades), apparently illustrating the text, "By which also he went and preached unto the spirits in prison, which sometime were disobedient." (1 *Peter* iii, 19, 20.) Our Saviour, who has broken open the prison doors, is robed, and holds in His left hand a staff, to which is attached a square red banner, whereon is displayed a blue cross. He assists two souls to escape, one of whom He sustains with His right hand. A soul, already rescued, clings to a cross. An evil spirit is issuing from the open portal, incensed at the escape of his intended victims.

No. 10. The RESURRECTION. The Saviour, with the banner in His hand, is rising from the tomb, which is surrounded by the Roman soldiers. In the background, Mount Calvary and Jerusalem. The women of Galilee are approaching the sepulchre.

No. 11. The ASCENSION. The Saviour, in a flowing mantle, His five wounds bleeding, is rising from the midst of His disciples, who, by some strange mistake of the artist, are twelve in number, with the "two men in white apparel," the angels who warned them of their Lord's second coming. The background is formed of landscape, with Jerusalem in the distance.—*Acts* i, 9, 10, 11.

No. 12. CHRIST TRIUMPHANT. The Saviour is seated on a rainbow, surrounded with a nimbus of cherubim. He holds in His right hand the *mund*, on which is a cross; in His left an open book, whereon is inscribed, DATA EST MICHI OMNIS POTESTAS: IN CELO ET IN TERRA—"All power is given unto me in heaven and in earth."—*St. Matthew* xxviii, 18. On the Saviour's right is the Archangel Michael, in a blue dress, bearing a sword, and on His left the Angel Gabriel, in a white dress, holding the lily, amidst the Host of Heaven.

The principal Plaques in this fine specimen, ascribed to Penicault, or Peguillon, are probably of XVIth Century work. The large bottom Plaque, supposed to be the work of Jean de Court, is at least a century later. The height of the frame is 22¼ inches, the width 20½ inches.—*From the* DE BRUGE *and* SOLTYKOFF *Collection.* It is engraved in DU SOMMERARD. *Ars du Moyen Age.*

A CIRCULAR PLATE, of LIMOGES ENAMEL, 8 inches in diameter, the work of JEAN COURTOIS. The subject in the centre of the plate is Joseph escaping from Potiphar's Wife, who wears a robe of blue, and is grasping the cloak of Joseph, which is of a purple colour; he also wears a tunic of deep yellow. The tent-shaped bed has a canopy of gold, a valance of deep blue, and curtains of green. The architecture, and the furniture of the apartment, are in the style of the XVIth Century; on a table covered with a blue cloth stands a vase of gold; a white dog is in the foreground of the picture. On the rim of the plate is a border of masks and lozenge-shaped figures, with interlacings of scroll work. The back of the plate is of a chocolate colour, diapered over with small gold scrolls, with a pattern of interlaced strap work in white, with four masks, and as many therm figures, all in strong flesh-coloured tints.

Exhibited by GEORGE ATTENBOROUGH.

A PAIR of small ENAMELLED TABLETS, each 3 inches by $2\frac{1}{4}$ inches, with a black ground, on which two scenes from Our Lord's history are represented in gold *camaieu*:—1. The Last Supper; and, 2. The Betrayal by Judas in the Garden. They are very finely executed, and are supposed to be taken from ALBERT DURER'S *Passion*, and are attributed to Jean Penicaud the Younger, Limoges. XVIth Century.

A BEAKER, of Silver, enamelled inside and outside in blue, with four ranges of small bas-reliefs, in silver, of figures in landscapes, busts, and animals, picked out in green and pink. At the bottom of the Beaker, which tapers, is a figure at an altar, and the inscription, "C. F. Laurentz fecit." Height, $4\frac{1}{5}$ inches; diameter, $3\frac{3}{4}$ inches. XVIIth Century.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A Black ENAMELLED CORNUCOPIA, supported by an Eagle. This Enamel is Silver Gilt, and is of Viennese work.

An ENAMELLED EAGLE, Silver Gilt, bearing on its back, and between the wings, a Cup, formed of the "Root of Amethyst." The Eagle is collared blue, and on the breast is a blue enamelled ornament; it stands on a ground of reptiles, with XVIth Century ornament in scrolls.

FIVE fine PINK ENAMELS, representing "the Passion of Our Saviour."

A PAIR of fine ENAMELLED CUPS, in a Case. The three ovals on each Cup contain landscapes with figures, in the style of Durlinger. These bear the hall-marks of Augsburgh.

FOUR fine ENAMELS, very old, representing St. Charles Borromeo, St. Ignatius, the Virgin and Child, and St. Francis.

SIX fine ENAMELS, set in Gold, and enriched with rubies and pearls, and representing the Virgin and Child, St. Michael, archangel, St. Francis, St. Ignatius, St. Anne, and St. Barbara. Early German work.

An ENAMELLED SHRINE, the outside having full-length figures of St. Francis, and St. Anne, mother of the B. Virgin. The interior has an enamel of the Virgin and Child, discovered by turning round the inside casing. The faces of the figures are black.

Exhibited by MESSRS. LAMBERT.

A small SILVER BOOK COVER, of elegant filigree work, containing a Needle-case, and Almanac of the date of 1776; on the sides, in ovals, are the miniatures of a lady and gentleman, in enamel, viz., portraits of Mr. and Mrs. Rahn.

Exhibited by MISS NICHOLL.

MR. WEBB'S IVORY CARVINGS.

THE earliest mention of Ivory in the Bible must be taken to be that in the Psalms of David, where he speaks of "ivory palaces" (xlv, 8); and in his son Solomon's time we find many allusions to this material—"Moreover the King made a great throne of ivory (fecit . . . thronum de ebore grandem), and overlaid it with gold."—1 *Kings* x, 18. Solomon regularly imported ivory, with other products, from the land of the elephant,—"once in three years came the navy of Tharshish, bringing gold, and silver, ivory, and apes, and peacocks" (*v.* 22); where in the *Vulgate* ivory is rendered by *dentes elephantinos.* We read also of Ahab's "ivory house, which he made"—1 *Kings* xxii, 39; domus eburnea quam ædificavit—*Vulgate;* and the Prophet Amos foretels that "the houses of ivory shall perish" (iii, 15); domus eburnea—*Vulgate.* In these instances, as in that of the Royal Psalmist, we may infer that ivory only formed a part of the internal decorations of the buildings, as inlaid work. The Prophet Ezekiel, describing the riches of ancient Tyre, mentions in one place the "benches of ivory" (xxvii, 6); and in another speaks of the presents to her of "horns of ivory and ebony" (*v.* 15). Amos denounces woe to them "that lie upon beds of ivory" (vi, 4); in lectis eburneis—*Vulgate.*

In the Homeric poems we find several allusions to Ivory. Euryalus gives his own sword to Ulysses:—

> "This sword shall be his own, the blade all steel,
> The hilt of silver, and the unsullied sheath
> Of ivory, recent from the carver's hand."
> COWPER'S *Odyssey*, b. viii.

The couch of Penelope is described as—

> "plated o'er with gold,
> With silver, and with ivory."
> *Ibid.*, b. xxiii.

But long before these Sacred and Profane writers, Ivory must have been used as embellishments, for in the records of the spoils taken by the great Egyptian ruler, Thothmes III, *circa* 1500 B.C.,

from various nations, Dr. Birch mentions—"ivory, ebony, and cedar, inlaid with gold," and "six large tables of ivory and cedar, inlaid with gold and all precious stones."—*Inscription on the wall of the great temple of Amen-Re, at Karnak.*

The first use of the combination of gold and ivory, for overlaying statues is ascribed to two brothers, Dipoenus and Scyllis, sculptors from Crete, about 570 B.C.; but this art, called cryselephantine, was brought to the height of perfection about 450 B.C., by the great Phidias, in numerous statues and groups, but more especially in his famous statue of Minerva in the Parthenon, 37 feet high, and his still more colossal sitting figure of Olympian Jove, at Elis, nearly 60 feet in height. To these majestic statues QUINTILIAN alludes, "in ebore vero longe citra æmulum, vel si nihil nisi Minervam Athenis, aut Olympium in Elide Jovem fecisset." These two great works were in existence till the time of Julian "the Apostate" (who mentions them), a period of more than 800 years after their production.

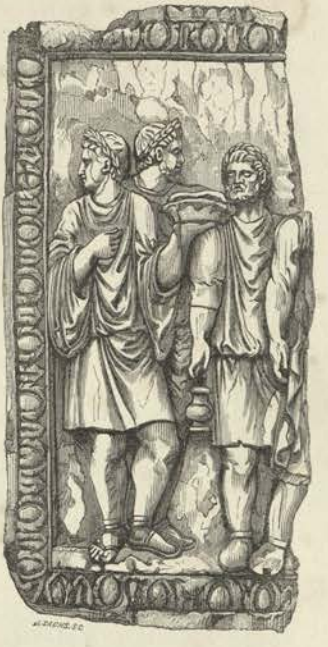
The taste for cryselephantine sculpture prevailed among the countries of Asia Minor, and many of the offerings to the Shrine of Minerva, in the Parthenon, consisted of the spoils of conquered Asiatic nations, since lyres of ivory, and shields, weapons, and lyres of gold and ivory, are enumerated in a tablet still preserved.

The luxurious Romans made their couches, either in whole or in part, of ivory, with which also they enriched their chariots and curule chairs; the utmost skill of the carver being employed. The sceptre of the Kings of ancient Rome was of ivory. For many other articles of use ivory was employed by the Romans, and the pecten, or comb, which they derived from the Egyptians, was often elaborately carved in that material. To mention only one more country, India, as might be expected from the land of the elephant, has long been famous for its exquisite carvings in ivory; and the artists had some secret of softening this hard material, by which they were enabled to cut through or pierce an outer casing of open work, revealing similar internal features, or ball within ball, to an astonishing extent, and intricacy. To the durability of ivory we are indebted for so many fine works of art, preserved in the Cabinets of Collectors, of which some interesting specimens are herein described and illustrated.

G. R. F.

A Large COLLECTION of IVORIES, belonging to JOHN WEBB, Esq., embracing subjects Ecclesiastical and Secular, and ranging in date from the IIIrd to the XVIth Century. The following examples of a secular character are selected :—

A PORTION of a TABLET, 6 inches high, in which are three figures, and part of a fourth; they are entirely draped in Roman civil costume; one carries a basket, and another holds a sacrificial vase; and the fragment is no doubt part of the representation of a procession, either in a Triumph, or a Sacrificial Ceremony, and the figures much resemble those sculptured on the Imperial Arches and Columns in Rome. The panel is surrounded by an egg-and-tongue, or echinus border. This fine and bold carving is of the IIIrd Century.—See *Illustration*.



A LEAF of the *Diptychon Meleretense*, 11¾ inches high, 4¾ inches wide. This and the other leaf of the Diptych were formerly attached to a reliquary at Montiers, in France, and published in Gori, *Thesaurus Diptychorum*, i, p. 207. Round the panel is a broad border, composed of the Grecian honeysuckle ornament, and at the upper part is inscribed SYMMACHORVM, showing that the subject has relation to the Consular family of the Symmachi, and represents a female, perhaps a member of one of the households of that race, offering incense, which she lets fall upon an altar from the *acerra*, or censer, which she holds in her left hand. Before her is a young child holding in his right hand the *cantharus*, or two-handled cup, probably containing a libation of wine, to be also poured out, and in the other hand a *canistrum*, or flat basket, with fruit. An ancient painting, at Rome, represents Livia, the wife, and Octavia, the sister, of Augustus, sacrificing in gratitude for his safe return from Spain, to the god Mars, and one of the females drops the incense upon an altar, whilst the other has a flaming censer at her feet.

L. Aurelius Avianus Symmachus, supposed to be the son of a Pro-Consul of Achaia, A.D. 319, flourished about the middle of the IVth Century, and he is described by Ammianus Marcellinus as worthy of being ranked among the brightest models of learning and virtue. He was Præfect of Rome, A.D. 364, Consul in 376, and held other important offices. His son, Q. Aurelius Symmachus, was a great scholar, statesman, and orator. He became Pro-Consul of Africa, and a Member of the Pontifical College; Consul in 391, and died *circa* 404: several treatises by him are yet extant. His son was Q. Aurelius Mommius Symmachus, who embraced Christianity, and his daughter Lasticiana married the learned Boëthius. This fine carving may be ascribed to the IVth Century.

A DIPTYCH of Rufinus Gennadius Probus Orestes, who was Consul of the East, under the Emperor Justinian, A.D. 530. The Consul is seated in his curule chair, holding the Mappa Circensis. Each leaf is 13¼ inches high, and 4¾ inches wide.

An oblong CASKET, covered with ivory plates, or panels, in which are subjects from classical story and mythology. On the top is Europa carried off by the Bull; and a Feast of the Centaurs and Lapithæ. On the front, in a double panel, is the winged steed, Pegasus, being watered at the Fountain of Hippocrene, and Briseis led away from Achilles. At the back is the story of Diana and Endymion, with cupids, panthers, and stags. At one end of the casket is Bacchus in a car; at the other an Amorino riding on a sea-monster. This fine work is Byzantine; 15½ inches long, 6 inches wide, 4½ inches high.

A REST, or POINTER, 8¼ inches long, having on the top an exquisitely carved group, representing the mistress of Alexander the Great riding on his tutor Aristotle. French work, early XIVth Century.—See *Illustration.* This curious anecdote, relating to the great philosopher, was a favourite theme with the early romancists and sculptors; the story forms the subject of the *Lai d'Aristote,* written by Henri d'Andeli, a troubadour, and of which the following epitome is furnished by Mr. Thomas Wright, F.S.A., when describing an ivory casket in the British Museum, whereon is carved the singular spectacle:—"Alexander, according to this romantic story, had a very beautiful Indian Princess for his mistress; and her charms were so powerful that the King neglected not only the lessons of his teachers, but the counsels of his ministers. At last Aristotle took an opportunity of expostulating so warmly with his royal pupil, that for some time Alexander absented himself from the society of the Princess. The latter at length pressed her lover to tell her the cause of his apparent coldness, and he made a full confidence. The lady was resolved to have her revenge; she clad herself one morning in a loose dress, gave herself her most tempting airs, and placed herself in the way of the philosopher, who, in spite of his age and wisdom, was suddenly seized with the most violent passion, and pressed earnestly for her love. The Princess refused to listen to him unless he first consented to place himself on his hands and knees, submit to a saddle and bridle, and in that position allow her to ride round the garden on his back. He agreed to her terms, and in the midst of her ride, Alexander, who had been made privy to the plot, suddenly showed himself from a window, and rebuked his wise instructor for his folly."—*Journal of the British Archæological Association,* vol. v, p. 273. On the casket, the lady holds the bridle with one hand, and a whip in the other, the King looking on out of a turret window, and several of his courtiers are present. CHAUCER introduces, in his *Friar's Tale,* the story of Aristotle falling in love with a queen, and it is found in the *Gesta Romanorum, CCV, De Regina quæ equitavit Aristotelem.* But not only was this a favourite theme for song, but it is curious to find it commemorated in Sacred Architecture. On the capital of a pillar in the nave of the beautiful Church of St. Pierre, at Caen, is a sculpture representing the Indian Princess sitting astride on Aristotle, her feet in the stirrups, and holding the bridle and a scourge. This is about the date A.D. 1308. And in the Cathedrals of Lyons and Rouen there are carvings from the *Lai d'Aristote.*

A REST, or POINTER, 10¾ inches long, having on the top two lions couchant. The Pointer was used by the Scribe when writing.—*From the* SOLTYKOFF *Collection.* XIIIth Century.

An oblong IVORY PANEL, 10½ inches by 2¾ inches, which formerly was part of a Casket. The subject, finely treated in low relief, has a double action, but evidently relating to one story. In one half a seated warrior, of rank, holding his spear in his left hand, and attended by three soldiers, is addressed by two other soldiers, entering in haste, as if announcing a victory; whilst in the other half of the panel the same personage, attended as before, receives two persons, in civil costume, who appear to be ambassadors, making obeisance, and presenting gifts. The Roman soldiers in the carving have the round shield, *clipeus*, the *lorica*, or cuirass, which is scaled, the long spear, and the conical helmet.

A CHESSMAN, disc-shaped, 2 inches in diameter; on the outer rim is a small pattern, enclosing a subject, in high relief, of a man riding on a griffin, and holding a hawk in his left hand.

A CHESSMAN, 2¼ inches in diameter, when perfect, with a broad margin of foliage, and in the centre, in high relief, a nondescript animal. Very early.

A CHESSMAN, 2¼ inches in diameter; on the outer rim is a succession of small beads, and within is a group of a lady and gentleman playing at Chess, and two persons in the background. XIIIth Century.

A CHESSMAN, 2¼ inches in diameter; on the outer rim is a series of small quatrefoils, and in the centre, in high relief, is carved the representation of a warrior fighting a dragon, or serpent. The latter is most exquisitely designed, and twined in graceful folds round a tree. The man is armed with a broad-bladed sword, and a large heater-shaped shield, but is not clothed in armour of any kind, being bare-headed, and having shoes on his feet.—See *Illustration.* This fine composition, of the XIIIth Century, may be intended to represent either St. George and the Dragon, or else the famous Guy, Earl of Warwick, combating the dragon of Northumberland, an exploit celebrated in the early romances, which are full of such adventures. Thus, in the Romance of *Sir Bevis of Hampton*, the poet mentions three famous combats of knights with dragons:—

"Sir Launcelot du Lake
Fought with the brenning drake;
Guy of Warwick, I understand,
Slew a dragon in Northumberland,
But such a dragon was never seen,
As Sir Bevis slew, I wene."

A representation of Guy's adventure with the dragon was the subject on the tapestry long preserved in Warwick Castle, alluded to in his Romance:—

"In Warwike the truth ye shall see,
In arras wrought ful craftily."

And it also formed a medallion at the bottom of a mazer bowl, still preserved at Harbledown Hospital, near Canterbury, of the time of Edward I., where Guy is piercing the dragon through with his lance, and round the margin is inscribed :—

"Gy de Warwic Ad A Noun,
Qui Occis le Dragoun."

A MIRROR CASE, circular, with dragons at the corners, 4⅝ inches wide. It is carved in high relief with a representation of a tournament of four mounted Knights beneath the walls of the Castle of Love, from the battlements of which three ladies are showering roses on the combatants. The latter are armed with large pointed tapering swords, heater-shaped shields, which are charged with roses, also repeated on the caparisons of the horses. This very fine and spirited composition is of the XIVth Century, and was in the SOLTYKOFF *Collection.* The subject is treated in very much the same manner upon an ivory casket in the British Museum, excepting that the Knights are armed in the latter example with tilting spears, that is, with the *vamplet,* or shield for the hand, and the *cronel* at the head of the spear, which defences were allowed when the combat was not *à l'outrance.*

A MIRROR CASE, 2⅞ inches in diameter, the outer margin formed of seven arches, the spandrils filled with heads, and in the centre is represented a lady and gentleman, seated within a tent, playing at Chess. XIVth Century.

Another MIRROR CASE, carved with the same subject; width 4¼ inches. XIVth Century.

A MIRROR CASE, 2⅞ inches diameter, representing a lady and gentleman, seated on the ground, under trees; the former is training a little dog, which is regarding a hawk, perched on the gentleman's fist. French work, XVth Century.—See *Illustration.*

A MIRROR CASE, circular, with dragons at the corners; width 5 inches; carved with love scenes, in two ranges. *Circa* 1300.

A MIRROR CASE, similar, width 4 inches; carved in bold relief with a lover and his mistress, on horseback, preceded by an attendant on foot; the gentleman, who wears an anelace on his right side, is saluting the lady, who carries a hawk on her left hand. XIVth Century.

Another MIRROR CASE, $4\frac{7}{8}$ inches wide, representing two lovers on horseback, coursing.

Another MIRROR CASE, $4\frac{1}{2}$ inches wide, representing a lady crowning her lover with a garland, whilst a male attendant holds their horses.

Another MIRROR CASE, width $3\frac{3}{4}$ inches, representing two lovers at the foot of a tree. This and the preceding subjects are no doubt taken from some of the "Lais," or Love Romances of the XIIIth and XIVth Centuries.

That the GAME of CHESS is of high antiquity is evident from the names of the persons to whom the invention has been ascribed. Thus some writers go so far back as the Siege of Troy, mentioning Palamedes, Ulysses, and Diomed, among the inventors of the game. Others look to the Chaldæans and Egyptians for its origin, but there is no proof that it was known before the Christian era, although games of chance, played with tessaræ, or cubes marked on their six sides like modern dice, were in vogue in the time of the Roman Republic. The middle-age writers are full of allusions to Chess, and to the great personages by whom it was played; and it is supposed to have been familiar to the famous Caliph of Bagdad, Haroun Al Raschid, the contemporary of Charlemagne, who reigned from A.D. 800 to 814, and with whom and the Paladins of his Court Chess was a favourite amusement, as it was with the Danes and Normans. The early writer, WACE, in his *Roman de Rou*, the Rollo of Normandy, says that the great-grandfather of William the Conqueror, Richard *Sans-peur*, Duke of Normandy, A.D. 932–943, was skilful in this and other games:—

"De tables è eschez son compagnon mater."

And also that Duke Robert, *le Diable*, the Conquéror's father, loved Chess and Tables, which he calls proper, or agreeable games:—

"Li Ducs ama gieus convenables,
Deduit d'eschès à de tables."

By the word "tables" may be understood games of chance requiring dice, as distinct from games of skill, such as Chess. Among our Anglo-Saxon Kings and their Thanes Chess was a favourite pursuit, according to the early poets. The second Queen of Edgar the *Peaceable*, was Elfritha (the heroine of MASON'S *Poem*), daughter of a great Noble of Devonshire, Earl Ordgar, of whose rare beauty the King had heard, and wishing to marry her, he sent one of the Noblemen of his Court, Earl Ethelwold, to ascertain the truth of the report. The treacherous Ambassador, as is well known, told his master on his return, that the lady was not beautiful enough for a King, though she might have sufficient charms for a subject, and he obtained the King's consent to marry her, a deceit which afterwards led to his own destruction. GAIMAR, writing in A.D. 1150, describes the arrival of Ethelwolf at the mansion of the Earl, who was engaged in a game of Chess with his daughter, who is called Elstrueth in the poem:—

"Orgar was playing at the chess,
A game he had learnt of the Danes,
With him played the fair Elstrueth,
A fairer maiden was not under heaven."

This is an early instance of a Lady taking part in the game. William the Conqueror was much addicted to Chess, and an anecdote is recorded of his irritation under defeat (a failing which has descended to modern times), in BURTON'S *Anatomy of Melancholy:* "William the Conqueror, in his younger years, playing at Chesse with the Prince of France (Dauphine was not annexed to that crown in those days), losing a mate, knocked the chesse-board about his pate, which was a cause afterwards of much enmity between them." As the early chessboards were of large dimensions, a blow struck with it would not be a slight one; similar stories are related of angry monarchs when defeated at this game. When William became King of England he continued his pursuit of this game, at which he is said to have lost several lordships; and some of the English families, who bear chess-rooks in their coats of arms, trace their ancestry to the Conqueror's bestowing that charge for skill in his favourite game: among these families may be cited that of Gage-Rokewode, who claim their coat, argent, six chess-rooks, 3, 2, 1, sable, as having been granted to their ancestor, who played with King William. It is also certain that Chess was known to the Irish long before the Invasion of England by the Normans. As the mimic representation of a battle-field, Chess had a great charm for the martial spirits of former days, and a knowledge of it ranked as one of the necessary accomplishments of knights, and the old metrical romances and lays abound in instances of ladies and gentlemen engaged in the fascinating game. In the Romance of *Syr Tristrem*, written *circa* 1290, that doughty champion, when on board ship, in one of his voyages, wins "a hundred pound" from the captain of the vessel, at Chess. Another old writer, Robert of Gloucester, describes a party of knights engaged in various sports:—

> "Somme with lance, some with suerd, withoute vylenye,
> Wyth pleyinge at tables, other atte chekere."

Representations are often met with of ladies taking a part in Chess, as on the Ivories described in these pages, and in many other known examples; and we again find allusions to this practice in the old songs:—

> "When they had dyned, as I you saye,
> Lordes and ladyes yede to playe;
> Some to tables, and some to chesse,
> With other gamys, more or lesse."
> *Ipomydon.*

GOWER, in his *Confessio Amantis*, makes a lover ask his mistress, when she is tired of dancing and "caroling," if she is willing "to play at chess, or on the dyes to cast a chance." DAN CHAUCER also supplies a good illustration on this subject:—

> "Therewith Fortune saith, check here,
> And mate in the mid point of the checkere,
> With a pawne errant, alas,
> Ful craftier to play she was
> Than Athalus that made the game
> First to the chesse, so was his name."
> *Dreame.*

The illustrious BLACKSTONE tells us that the Court of Exchequer derived its name "from the chequed cloth, resembling a chess-board, which covers the table there; and on which, when certain of the King's accounts are made up, the sums are marked and scored with counters." From

the same source we have the heraldic word *chequy*, and the *chequers*, still seen at tavern-doors, and the *checker-work* pattern of marqueterie.

SHAKSPEARE, whose knowledge extended to every subject, has allusions to the games which have been just described. In the *Tempest, Act* v, *Scene* 1, *The entrance of the Cell opens, and discovers* FERDINAND *and* MIRANDA *playing at Chess.* The latter addresses her lover:—

"*Mir.* Sweet lord, you play me false.
Ferd. No, my dearest love,
I would not for the world.
Mir. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play."

In *Love's Labour's Lost, Act* v, *Scene* 2, Biron says of the French lord, whom he calls "honey-tongued Boyet":—

"This is the ape of form, monsieur the nice,
That, when he plays at tables, chides the dice
In honourable terms."

In *Antony and Cleopatra, Act* ii, *Scene* 3, the Soothsayer counsels the great Triumvir not to take side with Octavius Cæsar, whose luck is so much more in the ascendant than Antony's, telling him—

"If thou dost play with him at any game,
Thou art sure to lose; and of that natural luck,
He beats thee 'gainst the odds."

Antony acknowledges the better fortune, but not superior skill, of his rival:—

"He hath spoken true: the very dice obey him;
And, in our sports, my better cunning faints
Under his chance."

One of the earliest books *printed* in England was *The Play and Game of the Chess*, by William Caxton, 1475, under the auspices of the accomplished Anthony Woodville, Earl Rivers.

The Game of "Draughts" is no doubt also included under the term of "Tables;" this is of the highest antiquity, being known to the Egyptians so far back as the time of the Exodus of the Israelites, for on the walls of the palace of the Pharaoh of that eventful epoch, Thothmes III, are representations of that monarch playing at Draughts with the ladies of his Court; and other instances occur, proving that the game was generally followed by that ancient people. And this is probably the game which occupied the suitors of Penelope, as described in the *Odyssey*:—

"With rival art, and ardour in their mien,
At chess they vie, to captivate the queen."
POPE, i, 142.

COWPER, however, gives a different meaning to the passage:—

"Who gay at dice before the palace played."

G. R. F.

GOLD AND SILVER PLATE.

"And they gave them drink in vessels of gold (the vessels being diverse one from another), and royal wine in abundance."—*Esther* i, vii.

THE precious metals have been known to man from the earliest ages of the world, and were converted into articles of luxury and show long before they were used in coinage. In the second chapter of *Genesis*, Moses, describing the environs of Eden, says of the land of Havilah, where there was gold, "And the gold of that land is good" (*v.* 12).

The first notice of the precious metals, after the Flood, occurs in the case of the founder of the race of Israel, "And Abram was very rich in cattle, in silver, and in gold."—*Gen.* xiii. 2. When this Patriarch bought his family burial-place at Machpelah, he agreed to pay for it 400 shekels of silver, "and Abraham weighed to Ephron the silver, four hundred shekels of silver, current *money* with the merchant" (xxiii, 16). The word *money*, being in italics, is not in the original text, and in the time of Moses the shekel was only a weight, as its name imports, equal to half an ounce avoirdupois. Thus the valuable spices for the Sanctuary were told by weight in shekels.—*Exod.* xxx, 23. Absalom's luxuriant hair, when polled at the end of every year, weighed "two hundred shekels after the king's weight."—2 *Sam.* xiv, 26. The Prophet Ezekiel, as a type of famine, was limited in his food to a weight of "twenty shekels a day" (*ch.* iv, 10). And hence the force of the expressions,—"balances of deceit" (*Hosea*, xii, 6); "wicked balances, and with the bag of deceitful weights" (*Micah* vi, 11), &c., as applied to money, not counted, but weighed.

Where it is stated that Jacob purchased a field "for an hundred pieces of money" (*Gen.* xxxiii, 19), some commentators are of opinion that as many lambs are meant, and thus in the Latin *Vulgate* the expression is "centum agnis;" whilst other learned critics hold that so many coins, each stamped with the figure of a lamb, as equal to its value, are denoted. We have an early indication of gold and silver being made into personal ornaments, when Abraham sent presents, by the hand of his servant, to the future bride of his son Isaac: "And the servant brought forth jewels of silver, and jewels of gold, and raiment, and gave them to Rebekah" (*Gen.* xxiv, 53); among these were earrings and bracelets of gold (*v.* 22).

When the Israelites left the land of Egypt they did not go empty-handed, but, by the Divine command, they "borrowed of the Egyptians jewels of silver, and jewels of gold, and raiment . . . and they spoiled the Egyptians."—*Exod.* xii, 35, 36. It has been argued that these offerings, on the part of the natives, may be regarded in the light of compensation for wages withheld or diminished during the long sojourn of the Hebrews in the House of Bondage. From the treasures thus acquired the children of Israel were enabled to contribute to the Tabernacle, which early in the second year of their Exodus was reared in the Wilderness, and which was adorned not only with a profusion of gold and silver, but with rich embroidery, and other precious materials. And here it is needful to remark that the metals had at this date been manufactured into articles of domestic use: thus the offering of each Prince of a Tribe consisted of a silver charger, a silver bowl, and a spoon of gold, for the service of the altar (*Numb.* vii); and the description of the various ornaments of the Tabernacle, devised by the cunning hand of Bezaleel, proves that a great advance had been made in treating the precious metals artistically. The wealth of the Israelites was greatly increased by the spoils of the people whom they conquered, under their great captain Joshua; and in the account of the prey taken from the Midianites we find, in one remarkable verse, all the six primitive metals named, when Moses, specifying how the spoil was to be purified, directs, "Only the gold, and the silver, the brass, the iron, the tin, and the lead, everything that may abide the fire, ye shall make *it* go through the fire, and it shall be clean."—*Numbers* xxxi, 22, 23. In this spoil there were "jewels of gold, chains, and bracelets, rings, earrings, and tablets" (*v.* 50). Where brass is spoken of in Scripture we must understand copper, which was held in high esteem by the Hebrews; thus Ezra, among the treasures destined for the Second Temple, mentions "two vessels of fine copper, precious as gold" (viii, 27). King David amassed such quantities of the metals during his wars, that, when preparing for the First Temple, which his son was to build, he was able to say, "Of the gold, the silver, the brass, and the iron, *there* is no number" (1 *Chron.* xxii, 16); and in the reign of his successor the public wealth had so multiplied that "the King made silver and gold at Jerusalem *as plenteous* as stones" (2 *Chron.* i, 15); whilst so great was the quantity of the latter metal, that all his "drinking vessels *were of* gold, and all the vessels of the house of the forest of Lebanon were of pure gold; none were of silver; it was nothing accounted of in the days of Solomon."—1 *Kings* x, 21. Such might well be the case, for besides other vast resources, "the weight of gold that came to Solomon in one year was six hundred threescore and six talents of gold" (*v.* 14), a sum equal to £3,634,382 sterling.

The accumulated wealth of the Hebrew Kings excited the cupidity of neighbouring potentates, and when King Hezekiah, in the pride of his heart, displayed his "treasuries for silver, and for gold, and for precious stones, and for spices, and for shields, and for all manner of pleasant jewels," to the Babylonian ambassadors (2 *Chron.* xxxii, 27, 31), the Prophet Isaiah foretold to him the consequence: "Behold, the days come, that all that *is* in thine house, and *that* which thy fathers have laid up in store until this day, shall be carried to Babylon: and nothing shall be left, saith the LORD."—*Isaiah* xxxix, 6.

The vessels which had belonged to Solomon's Temple were restored by the pre-ordained King Cyrus for the service of the Second Temple, and, according to Esdras, they consisted of 1,000 golden cups, 1,000 of silver, 29 silver censers, 30 gold vials, 2,410 silver vials, and 1,000 other vessels (1 *Esd.* i, 13). All these ornaments, and the rest of the precious sacred things were taken away by Antiochus Epiphanes, in the time of the Maccabees.

Among the Greeks and Romans, gold and silver seem to have been in use, as plate, before the metals were circulated as money. In the Homeric poems, amid the rudest feasting, we read of golden cups, golden ewers, argent beakers, silver bowls and basins, many of them richly chased and embossed; and personal ornaments were made of gold, which was also employed in decorating the armour of chieftains. These works were executed mostly by the hammer, as the art of casting was then unknown; and the famous Shield made for Achilles by Vulcan, and reproduced by our great sculptor, Flaxman, is described in the *Iliad* as fashioned by "the artist of the skies" by his huge hammer, assisted probably by a punch, on his ponderous anvil (B. xviii). This process is very like that of the smith, in *Ecclesiasticus*, "sitting by the anvil, and considering the iron-work . . . . . and his eyes look still upon the pattern of the thing that he maketh" (*ch.* xxxviii, 28).

PLINY, describing a visit to his friend Spurinna, says, "You sit down to an elegant, yet frugal repast, which is served up in antique plate of pure silver."—*Letters*, B. iii, 1. The greatest artists, both ancient and modern, did not disdain to employ their skill in designing for the goldsmith, and the unrivalled Benvenuto Cellini's productions were the work of his hands no less than of his head.

G. R. F.

Decorative Plate, by various Contributors.

A CERF, or Drinking Cup, in form of a Stag, Silver Gilt, with a collar of lozenges, and a coat of arms on its chest; on a chased stand, and a plain plinth set with coloured stones. XVth Century. These vessels, of fanciful and grotesque forms, were more for display than actual use, and we frequently read of the Cerf in early MSS. and wills. John of *Gaunt* bequeathed to his daughter, the Queen of Portugal, his second-best "Cerf d'or," and a "hanap d'or," covered.—*Royal Wills.*

"1399. Item un cerf d'or couchant south un arbre les cornes et l'arbre appairaillez de 27 perles pendantz pois 7 unc."—*Kal. Ex.* H. IV.

"1399. Item un reindere d'or couchant sur un tarage vert ove un saphir en mye lieu les cornes garnisez de 24 perles d'un sorte et 18 perles d'autre sorte pois unc."—*Ibid.* A. W.

Exhibited by HOLLINGWORTH MAGNIAC.

A Brown-Mottled STONE WARE JUG, with a globular body. It is mounted in Silver Gilt, with a straight neck engraved with stiff interlacing bands, and a foot and cover worked in repoussé of lions' heads and fruit. The thumb purchase is formed of two acorns, the stems of which are twisted together; on the top of the foot, which is round, is a ridge of rude leaves. The Jug is 9 inches high, and is marked with the small black letter **m**, of the year 1569; the trade mark of the maker is a stag's head.

Exhibited by JAMES TOOVEY.

A Standing CUP and COVER, Silver Gilt, of globular form, and in many respects similar to the cup belonging to the Armourer's Company. It is 17½ inches high. The bowl and foot are embossed with scroll work of fruit and flowers in ornament of the style of the XVIIth Century. On the Cover is the figure of a Blue-Coat Boy, and the stem is formed of the twisted trunk of a tree. On the foot is inscribed, "*The gift of Thomas Banckes, Citizen & Barber-Surgeon, to Christ's Hospital,* 1602." Mark R. Thomas Bankes was Deputy of Farringdon Within.

THREE WINE CUPS, Silver Gilt, 7¾ inches high, of octagon shape, on tall stems, on which are three swans; the bowls of the cups have bold raffled leaves. Inscribed, "*The gifte of John Bankes to Christ's Hospital cir.* 1632." On one side are the arms of the Mercers' Company, to which he belonged, and his own arms opposite.

FOUR plain SILVER BEER BOWLS, 8¾ inches high, on balluster stem, having the arms of the Mercers' Company, and of Bankes. The bowls are inscribed, "*The gifte of John Banckes* 1630, *to Christ's Hospital.*"

A Silver Gilt Circular SALT, 14 inches high, 6 inches diameter at the base; it is in three compartments, and stands on bird's claws holding globes. It is a fine specimen of ornamentally embossed work of the period, with scrolls of foliage, and different flowers. The two lower compartments form salt-cellars, and the upper serves as a pepper-castor. On the middle division is a shield on one side bearing the arms of the Mercers' Company, and the lower compartment has the arms of Bankes, viz., on a cross quarterly between four fleurs-de-lys a crescent for difference. Around the foot is inscribed, "*The gifte of John Banckes to Christ's Hospital Oct^r.* 1632." This was son of the preceding donor, Thomas Bankes, and father and son left several money bequests to the Hospital.—See *Illustration.*

A SET of SILVER SPOONS, with the Maiden's Head at the end of the handle, and marked I B, and considered to be the gift of the aforesaid John Bankes. The old family of Banks, time of Edward III., of Revesby Abbey, co. Lincoln, and of Banke Newton, co. York, had for their arms, sable a cross or between four fleurs-de-lys argent. Their last male descendant was the Rt. Hon. Sir Joseph Banks, Knight of the Bath, and Baronet, one of the Privy Council, and President of the Royal Society, who died in 1820, without issue.

A SALVER, or Rosewater Dish, Silver Gilt, 21 inches diameter, 2¼ inches deep, and inscribed, "*The gifte of Thomas Cleaue to Christes Hofpitall December* 1639." In the centre of the dish is a well-engraved shield of arms, viz., Nebuly on a bend a lion passant guardant; having for supporters, two goats; and the crest, on an Esquire's helmet, two naked arms holding a wreath on a cloud. On the rim of the dish is another shield of arms, viz., "Barry Nebuly argent and azure, a chief quarterly or and gules, in the 1st and 4th two roses of the second, 2 and 3 a lion of England; with supporters, two winged horses, each wing charged with three roses; crest, on an Esquire's helmet a Pegasus, the wings charged as before. This is the coat, &c., of "The Merchant Adventurers of London."

A SILVER EWER, 8½ inches high, 5½ inches diameter. Inscribed, "*The gifte of Thomas Cleaue to Christes Hofpitall December* 1639;" and having on the sides the two shields of arms with their supporters and crests as described above.

A SILVER TANKARD, 4⅜ inches diameter at the mouth; 5¾ inches high; inscribed, "*The guift of* Thomas Barnes *Esq. to* Christ's hospitall." It has a coat of arms on one side, viz., Paly on a fess three stars impaling a bend engrailed between two stag's heads caboshed.

A Silver Gilt CUP and SALVER, the former inscribed, "The Gift of James St Amand Esq. to Christ's Hospital, 1756," repeated on the salver with the addition, "A Bountiful Benefactor," diameter of salver 10½ inches, and it stands 3 inches high on a foot. The Cup has two handles ending in birds' heads. On the cover are the arms of the Hospital, and a shield having, Quarterly 1 and 4 a bend between a mullet and annulet; 2 and 3 on a bend engrailed three mullets, impaling a cross between four Moors' heads proper. These arms are repeated on the cup and salver. "In 1765 James St Amand Esq. of Queen Square, in the Parish of St George the Martyr, bequeathed to Christ's Hospital a miniature set in gold, being the portrait of his grandfather, John St Amand Esq., together with the residue of his estate, amounting to upwards of £8000, upon condition that the Treasurer shall give a receipt to his executors, and a promise never to alienate the said picture, and as often as a change of Treasurer takes place, any new Treasurer shall send a written receipt and promise to the same effect to the Vice-Chancellor of Oxford. In case of the non-production of the portrait to a deputation annually sent from Oxford, the whole estate becomes forfeited to the University, to be appropriated to certain purposes expressed in the Will."—*History of Christ's Hospital, by the* REV. WILLIAM TROLLOPE.

A DRINKING VESSEL, formed of the horn of a Buffalo, mounted in Silver Gilt, and supported on two legs of a bird resting on two semi-domes inverted. The Horn is tipped at the point with a socket and boss, whereon is the Tudor Rose. The lip is inscribed, "*The gift*

of Thomas Banckes to Christ's Hospital, 1602." On the central band is inscribed, in Gothic letters, "In God isal;" in the centre of the band are the Arms of the Hospital. The Horn stands 10 inches high; it is 4½ inches diameter at the mouth, and the whole length is 26 inches. This interesting example is probably about 70 years earlier than the date of the gift.—See *Illustration.*

A shallow SILVER SUGAR BASIN, 5¾ inches diameter, ornamented with tulips formed by the punch, and inscribed, "*Rowland Wilson Esqr. to Christ's Hospital.*" (1640.)

An IVORY HAMMER, mounted in Silver; on the band is inscribed:—

THIS · IS · THE · GUIFT · OF · I · AND · S · WHOSE · STOCKE · AND · STOAR ·
AS · GOD · DOOTH · BLESSE · THIS · HOSPITALL · SHALL · PARTE · POSSES ·

On the handle are the initials I. S. B., and the date 1584.

Exhibited by the PRESIDENT AND GOVERNORS OF CHRIST'S HOSPITAL.

A Standing CUP and COVER, Silver Gilt, 15 inches high, 5½ inches diameter, egg-shaped, the bowl, which is attached to a bell-shaped foot by a baluster stem and three scrolls, is simply engraved with scrolls which enclose conventionally designed roses, marigolds, and other flowers. The cover is surmounted by a female figure holding a shield, whereon are the arms of Bird, viz., a cross botony between five birds. Round the rim is inscribed, EX DONO WILLM̃ BYRDE FILII WILLM̃ BYRD GENEROSI ISTIUS DOMUS PRECIPUI BENEFACTORIS 1597." This Cup, in its engraving, resembles the Doxie Cup of the Armourer's Company.

A Silver Gilt EWER, 10½ inches high, weight, 90 oz. 12 dwts., in bold repoussé work, with dolphins in panels, and a cherub's head in front of the vase, the interstices being filled with fruit and flowers. The lower part of the ewer has circular panels, in which are roses and merchants' marks; it stands on a circular foot with dolphins embossed thereon. The plate mark is the S of 1555. Belonging to the Ewer is a SALVER, Silver Gilt, 20 inches in diameter; it is designed in panels of repoussé and chased work of the latter half of XVIth Century; the centre filled with dolphins, fruit, and flowers, around a boldly raised boss, whereon is a shield of arms, viz., on a chevron between three rooks proper three fleurs-de-lis, surrounded by an inscription, "THE GIFT OF ROBART KITCHIN, LATE ALDERMAN OF THIS CT." The outer circumference is engraved in panels, enclosing roses and escallop shells, and the rim is embossed with dolphins and flowers. The Ewer and Dish are, in many places, engraved with Alderman Kitchin's Merchant's mark.

Much interest is attached to this Salver, which was stolen during the Bristol Riots of 1831, by one James Ives, and cut by him into 167 pieces, and upon his offering the same for sale to Mr. Williams, Silversmith of St. Augustine's, Bristol, he was convicted and transported for fourteen years. The pieces were afterwards put together and riveted by Mr. Williams, and the Salver restored in a very successful manner.

A Pair of Tall TANKARDS and COVERS, Silver Gilt, each is 13½ inches high, and 5 inches in diameter; in bold repoussé work. The body is divided by two horizontal bands into three compartments; in the upper and lower, as well as on the cover, the panels are filled with dolphins and sea-monsters, and festoons of fruit and flowers, surmounted by birds between the panels. The middle compartment is richly engraved with a therm figure, foliage, and flowers; and in the centre is a shield of arms, viz., two pales wavy between nine cross-crosslets, and on an esquire's helmet the crest, a leopard's head erased, gorged with a mural crown. The purchase

of the cover is a winged figure, and the handle is engraved with a female therm; the foot, which is somewhat extended, is ornamented with chanelled flutings. The upper part of the Tankard is inscribed, "*Johanis Dodridge Recordatoris Civitatis Bristoll,* 1658." Plate mark, the small black letter r for the year 1655.

Exhibited by the CORPORATION OF BRISTOL.

A SILVER TOBACCO BOX, having the date 1653. The engraving on the lid represents the Interior of a Dutch Ale House, or Kitchen, with several persons seated at tables, the men with their pipes carousing, and regarding with great interest the performance of a man and woman, who are dancing in the foreground to the music of a fiddler, who sits by the fire. On the underside of the Box is engraved the Exterior of a Dutch Ale House, in front of which a man and woman are dancing in the presence of several men, women, and children. In this group some of the men wear sheathed knives in their girdles. The Ale House is on the bank of a river, and on the opposite side is a mansion of considerable size.

The designs are very spirited, and in the style of those scenes of Dutch and Flemish life which Brower, Ostade, and Teniers have made so familiar. The initials, AO, which accompany the date, are those of Adrian Van Ostade, born 1610, died 1685; and as this celebrated painter etched on copper from his own designs, we are justified in ascribing the engravings on the Box to his hand. Two of his 54 Etchings which are known, and bearing the above mark, represent an Interior of a Dutch Ale House, with figures drinking and dancing, and a festival with a number of persons diverting themselves at the door of a tavern. The box has been in the possession of Mr. Heatley's family for two centuries.

Exhibited by RICHARD HEATLEY, *Member.*

A Round SILVER SALVER, 12½ inches diameter; the surface is engraved with Chinese figures, birds, and flowers. In the centre is a circle representing a fountain. Plate mark, small black letter I, for 1568, lion passant and leopard's head.

A DELFT TANKARD, 8½ inches high, mounted with foot and cover in Silver Gilt, in repoussé, and engraved work of birds; the purchase on handle is a female head. Plate mark, small black letter o, for 1571, in an escutcheon, and lion passant.

A SILVER CUP, in form of an inverted dome, 5½ inches high, 4¾ inches diameter, on a plain baluster stem and circular foot, which has a gadroon border. The foot and the bowl on the inside are engraved with scroll-work. The plate mark is the Roman capital P, for 1592, lion passant and leopard's head, and underneath is inscribed "I. E. Pipon."

A CUP, of Silver Gilt, in form resembling the preceding, 5 inches high, 4¼ inches diameter; the dome is simply engraved on the outside and inside, and within is the bust of a Roman warrior. The Cup stands on a raised circular foot, to which it is united by three serpents in the form of esses; the foot is embossed with flowers. The plate mark is the Roman capital Q, for 1593, with lion passant and leopard's head.

A Circular BEAKER, of Silver, 6 inches high, on a foot with gadroon border; the outside of cup is engraved with scrolls of roses and thistles, in which respect it resembles a Beaker belonging to the Vintners' Company, and the engraving is also like that on a Cup of the Armourers' Company bearing date 1617. This Beaker is marked "I. P. 1610." The plate mark is the Roman capital V of the year 1597, lion passant and leopard's head.

A plain straight-sided SILVER CUP, 11½ inches high, 5¼ inches diameter, on a wide circular foot; the stem which supports the bowl is a figure of Vulcan, as a smith, at his anvil; his hammer has a crown on the top. The bowl, which is pounced in the middle, is engraved with the arms of the Blacksmiths' Company of London, which are, Sable a chevron between three hammers argent crowned Or. Crest, a phœnix collared and chained. On the rim of the Cup is inscribed, in fine italics, "*The gift of Christopher Pym vpon his Admission to the place of Clerk of this Company.* On the anvil is the couplet:—

By hammer and hand,
All arts doe stand.

The plate mark is the court-hand *s* of the year 1665, with the lion passant and leopard's head. This elegant vessel formerly belonged, as the inscription shows, to the Blacksmiths' Company, and was lately in Mr. BERNAL'S *Collection.*

A Pair of SILVER CUPS, each 2½ inches high and 2½ inches diameter, in the form of an oil jar, so made for the sake of being packed in safety. They are pounced with the punch all over their entire surface. The plate mark, a German text V, answers to 1677, with the lion passant and leopard's head.

A SILVER SPOON, 15 inches long, 3¼ inches across the bowl. On the handle is inscribed, "C. W. E." The plate mark is a black letter small b, for 1679, with lion passant and leopard's head.

A Plain Circular CUP, Silver Gilt, on a large stem and raised moulded foot; 7 inches high, 4 inches diameter. It has a coarsely pounced border to the lip. The plate mark is the small black letter f, for the year 1686, with lion passant and leopard's head.

A Small SUGAR BASIN, of Silver, with repoussé leaves, and a four-leaved flower at the bottom; it has two twisted handles. The plate mark is the small black letter r for 1699.

A SILVER PORRINGER, 4½ inches high, 5¼ inches diameter, with cabled flutings, and two handles. It has an engraved shield of arms of two coats, 1st, Ermine on a bend three boars' heads couped, impaling 2nd on a cross gules five escallops. The plate mark is the court hand *g*, for 1702, with the Britannia and lion's head erased.

A Small Circular SILVER SALVER, 6½ inches diameter, with fluted and scalioped edge. In the centre is a scroll-shield with the monogram formed of the letters S. A. C. W. interlaced. The plate mark is the Roman capital C, for 1718, with Britannia.

A SILVER EWER, with a very broad lip, 8½ inches high. It has a scroll handle terminating in a female head; the lower part of the Ewer has raised flutings, the upper part is chased with scrolls, and has a shield of the Royal Arms of George I, who died June 11, 1727. The plate mark is the Roman capital M, for 1727.

Exhibited by JOHN PAUL DEXTER.

A SALT, Silver Gilt, circular, 4¾ inches diameter, 4 inches high, of flat cup-shape on thick stem and foot, the stem having convex flutes; the bowl is ornamented with scales, above which is an inscription in Lombardic letters, + Bene . dictus . Deus . Im . Dona . suis . ame. The plate mark is the Lombardic letter D, for 1481, with the leopard's head crowned.

A BLACK COCOA-NUT, polished, and mounted in Silver Gilt, with cover as a Tankard, 9½ inches high, the foot, stem, handle, and cover are held together by four vertical bands; the foot, which is circular, stands on three winged sea-horses. The broad silver band round the Nut is engraved with arabesque scrolls and leaves, a male and female figure, and a shield, viz., a chevron between nine cloves, in chief the letters W. N.; on one side is inscribed, MEMENTO MORI and the initials E. N.; on the other side, FEARE GOD; and the initials T. N. underneath. The figures are in the costume of the XVIth Century. On the handle is a ribbon whereon is inscribed, RATHER DEATH THEN FALCE OF FAITH, and the initials A. N.

On the cover are three compartments, divided by groups of fruit within circles of interlaced flowers, containing as many subjects in relief from the parable of the Prodigal Son, as recorded by St. Luke (*ch.* xv), viz.:—I. The younger son receiving his "portion of goods" (*v.* 12); II. He takes "his journey into a far country" (*v.* 13); III. "and there wasted his substance in riotous living" (*v.* 13). The story is continued on the foot in three more subjects:—IV. The prodigal "began to be in want" (*v.* 14); V. He is sent into the fields "to feed swine" (*v.* 15); VI. "and he arose, and came to his father" (*v.* 20). Although minute the carving is full of spirit. The stem is formed of open work, and three scrolls with a collar in the centre, and on the edge of the cover, which is surmounted by an acorn knob, is inscribed, ŦE · GREĀEST · TREASVR · ŦHĀ · ONE · YEARŦH · TO · MORTAL MĀN · IS · LEN · IS · MODYRĀ · WELŦH · TO · NORISH · LYFE · IF · MĀN · CĀN · BE · CONTENT. This is probably an allusion to Agur's prayer, "Give me neither poverty nor riches."—*Proverbs* xxx, 8. English work, *circa* 1580.

A CUP and COVER, 7 inches high, Silver Gilt, egg-shaped, embossed with scrolls and masks, on a stem and tall round foot. The cover forms a small flat cup to drink out of, and has three small dolphins to serve as feet, when so used. XVIth Century.

A BROWN DELFT JUG, mottled, 9½ inches high, mounted in Silver Gilt on circular foot, repoussé in flowers and fruit, and having a wide straight neck with shields, fruit, and rope-like bands. The dome-shape cover is surmounted by a lion sejant holding a shield, whereon are the letters R. I.; the purchase has a winged mermaid, holding a horn of plenty. The plate mark is a small black letter u in plain shield, for 1577, with the lion passant and leopard's head, and on a shield the maker's initials, two C's endorsed.

A MAZER CUP, the lower part of the wooden bowl is painted red, and the upper part has had subjects on a white ground, but which are now destroyed by age. It is mounted with a Silver rim, four bands, and two handles, the latter engraved with leaves, and having at their base shields with the initials $\frac{E}{T.V.}$ English work, XVIth Century.

A BROWN EARTHENWARE JUG, German, with English mountings in Silver, to the lid and foot; 10 inches in height. It has raised medallions with coats of arms, the centre bearing the date 1584.

A Tall SILVER TANKARD, 10½ inches high, of cylindrical form, swelling out towards the base, which has a leaf moulding. The handle is chased with arabesques, nude figures, and a shield, whereon is a parrot, and the initials P. M. Around the Tankard, in six rows, is a series of Coins of Emperors of the Roman Eastern Empire, and their Consorts; and on the top of the cover is a fine coin, of which the obverse shows inside, apparently of Mithridates, King of Pontus. There is also a coin at the bottom of the Tankard, inside.

A TANKARD, Silver Gilt, 6½ inches high, ornamented with chased Renaissance designs of masks and figures, with rounded crystal panels, arabesque handle, and crystal *de roche* boss on the cover. XVIth Century.

A Lofty Silver Gilt HANAP, 22 inches high, ornamented with repoussé scrolls and busts, and supported on an elegant stem with three projecting arabesques; around the upper part is an engraved border of a huntsman and hounds pursuing hares. The cover is surmounted by the figure of a warrior holding a spear, and shield which is inscribed "S. Theodorus." XVIth Century.

A SILVER HANAP, Parcel Gilt, 13 inches high, engraved with numerous coats of arms, and a German inscription from one of the Psalms.

On the stem is a man playing on the viol, and the cover is surmounted by a figure of the Royal Psalmist with his harp. It is conjectured that this may have been a prize cup for proficiency in music. German, XVIth Century.

A Cylindrical CUP, Silver Gilt, 14 inches high, ornamented with a small diamond pattern, and supported on a stem with three projecting scrolls; the cover is surmounted by a warrior holding a spear and shield, dated 1609.

A CUP, of Silver, in the form of a rampant horse, 7½ inches high; it supports a large shield of arms, viz., party per fess, in chief a demi double-headed eagle, in base a boar passant. On a knight's helmet is a crest, a plume of feathers. On the shield is the date, "Ano 1606."

A Brown-mottled DELFT WARE JUG, 8 inches high, globular in shape, mounted in Silver, on circular foot, with guilloche border; the wide silver neck is in panels formed of interlaced bands and flowers. On the band is stamped IONS.

A WAGER CUP, of Silver, 9 inches high; the bell-shaped bowl, which holds about half a pint, stands in an inverted position; the stem, chased with masks and scrolls, supports a windmill, of which the sails are set in motion by a person blowing through a tube attached to the ladder of the mill; the wager depending upon the person being able to fill and drink off the cup before the sails are at rest. XVIth Century.—*From the* SOLTIKOFF *Collection.*

A COCOA-NUT, mounted in Silver Gilt, 14 inches high, on tall circular foot, with a border of alternate squares and ovals, which is repeated on the lower moulding of the top mounting. The stem is a vase, ornamented with masks, and having therm scrolls by which it is attached to the cup. Three vertical bands, of open work in relief, connect the foot with the mounting of the top of the Cup, which is engraved with scrolls of flowers enclosing parrots and various other birds. On the cover, standing on a pedestal, is a figure of Mars, holding a partizan, and a shield engraved with a monogram, T. A. S. intertwined, and surmounted by a parrot. The mounting on the inside of the cover is engraved with the sacred monogram I. H. S., surmounted by a cross, and having below "the Sacred Heart of Jesus," pierced by the three nails.

The Nut itself is entirely covered with a series, in two bands, of twelve subjects from the life of Our Blessed Lord, in fine, though quaint, execution, viz.:—1. Our Lord's entry, on the colt of an ass, into Jerusalem (*St. Luke* xix, 35); in a tree is a man, probably intended for Zacchæus, as his name only occurs in this chapter; 2. The Agony in the Garden of Gethsemane (*St. Matthew* xxvi, 39); 3. The betrayal by Judas (*v.* 47, 49), with Peter drawing his sword (*v.* 51); 4. Our Lord before Pilate (xxvii, 2); 5. The Scourging, Jesus bound to a column (*St. John* xix, 1); 6. Jesus mocked by the soldiers (*v.* 2); 7. Our Lord brought before Pilate the second time (*v.* 9); 8. Jesus bearing His cross (*v.* 17); 9. The Crucifixion (*v.* 18), the mother of Jesus in a fainting condition; 10. The Taking down from the Cross; in this scene the Mother of Our Lord is seen with a sword through her body, thus actually fulfilling the prophetic declaration made, in a figurative sense, by the aged Simeon, "Yea, a sword shall pierce through thy own soul also" (*St. Luke* ii, 35); 11. The Entombment; 12. The Resurrection. In 1 and 8 the entrance to the city is shown by a portcullis gateway; and in 2 and 3 a palisade fence encloses the garden.

A PAIR of SILVER CANDLESTICKS, each is 18½ inches high, with wide circular foot, 12½ inches diameter, in form of a spiral column, ornamented with raised bands of fruit and flowers. On the foot are three oval medallions of Roman Emperors, and fruit, flowers, and masks between in high relief. German, XVIth Century.

A DRINKING CUP, of Silver, in form of a horse, rearing up and caparisoned, 5 inches high; the head removes for the purpose of drinking. On an oval stand ornamented with reptiles.

A PAIR of SILVER CANDLESTICKS, each is 10¼ inches high, with spiral pillar, broad circular foot, 7½ inches diameter, and circular pan at base of pillar; the whole in bold repoussé work of flowers and foliage, and pierced spaces between. German work, XVIth Century. Among the marks, a heart enclosing W, and C. N. in an oval.

A Silver Gilt CANISTER, with screw cover, 7¼ inches high, hexafoil in plan, 4½ inches across. Each foil has a panel with a repoussé border of arabesque masks. On one panel is a shield surmounted by an esquire's helmet, underneath is the date 1640; on the other panels are engraved carnival figures.

A TEA URN, of Silver, 17½ inches high, with cover, which is surmounted by a figure of Mars, holding a spear and shield. The body, globular, is boldly engraved with scrolls of flowers in six compartments, in the centre of one is the figure of a boy. The two scroll handles are surmounted by female busts, and the urn has three taps formed of naked boys; the lower part has convex and concave flutings. The Urn rests upon three legs formed of naked boys terminating in scrolls.

Exhibited by HENRY DURLACHER.

The HORN of an OX, mounted in Silver, as a DRINKING CUP, inscribed round the upper part:—

"Drinke y^t Thrice Full Ere you Sit Downe
To ye Rose ye Thistle and ye Crowne."

On an oval plate, beneath the inscription, is a royal crown over the initials J. R. (Jacobus Rex), and the date 1602, being the year before King James of Scotland ascended the throne of England, to whom this Horn, no doubt, belonged when he was King of Scots.

In the British Museum a large drinking horn is preserved of the XVIth Century; it is formed of an elephant's tusk, carved with figures of animals, and mounted in silver. The following lines are engraved on it in Old English text:—

"Drinke you this and think no scorn
All though the Cup be much like a horn."

Exhibited by CHARLES REED, M.P., F.S.A.

A CUP of IVORY, 12 inches high, mounted in Silver Gilt, and commonly called "the Grace Cup of St. Thomas à Becket." It has a broad band at top, with an inscription in Lombardic characters:—

VINVM · TVVM · BIBE · CVM · GAVDIO,

on a hatched ground, and above a neat border of crosses and pellets; beneath is also a like border and fringed edge. The only hall-marks remaining on this band are a Lombardic letter H of the year 1445, and a cross or star of six points. The stem is of ivory, resting on a high silver foot, the upper part of which has an upright pierced trefoil border and corded belt; below is a plain moulding, originally ornamented with appliqué cherubs and stones alternately, some of which still remain; below this is another upright pierced border of masks and scrolls of roses and thistles, finishing towards the edge with borders of crosses and pellets, and corded and pearled lines. The cover has two openwork borders of vases and scrolls, and masks set with garnets and pearls between; on the flat ivory is laid a silver band, inscribed in Lombardic characters,—SOBRII · ESTOTE. Between the words are the initials T. B. with a mitre between, the strings of the mitre passing in a knot through the letters, and coupling them together, and on each side is a pomegranate; this cipher is repeated at the end of the sentence. On the narrow part of the cover is a plain band, inscribed—FERARE GOD, in Roman capitals. Above are two fluted bosses with pearls and garnets between, surmounted by the figure of St. Michael and the Dragon. The Cup was presented to Queen Katherine of Arragon by Sir Edward Howard, Lord High Admiral, and after the Queen's death it reverted to the Earl of Arundel. It passed, with the rest of the Arundel Collections, into the possession of the Dukes of Norfolk, and by Charles, 11th Duke, was given to Mr. Howard, of Corby, in whose family it still remains.

It is very evident that this Cup is more than two centuries later than the time of Thomas à Becket (murdered A.D. 1170), and that though part of it may belong to the middle of the XVth Century, other portions are at least a hundred years later. The prelates who flourished in the XVth Century with the initials T. B. were as follows:—Thomas Brown, Bishop of Norwich, 1436 to 1445; Thomas Beckynton, Keeper of the Privy Seal, Bishop of Bath, 1443 to 1464; and Thomas Bourchier, successively Bishop of Worcester, 1434, of Ely, 1443, Archbishop of Canterbury 1454 to 1486, and Cardinal.

Exhibited by PHILIP HENRY HOWARD, of Corby.

A SILVER PORRINGER, 8½ inches high, of twelve sides, with two handles, and a cover, engraved with the arms of Lord Falconbridge, or Fauconberg, and those of his first wife, viz., Argent a chevron gules between three fleurs-de-lis azure, for BELASYSE, impaling, paly of six argent and azure, surmounted by a bend sable, for SAUNDERSON. On the cover is engraved the crest, a stag's head erased, holding in its mouth an oak branch fructed.

This nobleman was Thomas Belasyse, second Viscount Fauconberg, who first wife was Mildred Saunderson, daughter of Nicholas, Viscount Castleton. His second wife was Mary, daughter of Oliver Cromwell, the Protector, by whom, it is said, this cup was given to his daughter on her marriage. He was made an Earl in the reign of William and Mary, and died without issue in 1700. The mark is the court hand P for the year 1652.

Exhibited by PAUL BUTLER.

A PAIR of SILVER GILT CANDLESTICKS, each 8½ inches high, designed as a Roman-Doric column, on broad octagonal foot, the flutings cabled. The plate mark is the black letter small l, for 1687–8, with lion passant and leopard's head.

Exhibited by WILLIAM MASKELL.

A SILVER TAZZA, 6¾ inches high, 8 inches diameter; on the inside is a representation, in repoussé work, of Our Lord conversing with the Woman of Samaria at the well; the baluster stem is chased with leaves, and the foot, which is gadrooned, has groups of foliage and fruit, XVIth Century. The hall marks are, an italic *N*, a crowned shield of arms, the letter V, and a star with the letter V below.

A TEAPOT, Metal Gilt, Venetian, XVIth Century. The body is plain, with a marine monster on the handle; on the cover are enamelled flowers, and a finial of gilt flowers.

A VASE, Silver, oviform in shape, with one handle; a pattern of the acanthus leaf round the bowl.

A TEA-KETTLE, Silver Gilt, 7 inches diameter, and with stand and spirit-lamp, in all 10½ inches high. The entire surface is engraved with representations of wheat and hay harvest scenes, with a church and farm-house in the background. On the upper part of the Kettle and Cover are scrolls of XVIIIth Century design. The engraving is ascribed to WILLIAM HOGARTH. The plate mark is the Old English capital A, for 1756, with lion passant and leopard's head. The maker's mark is R. T.

Exhibited by JOHN DUNN GARDNER.

A SET of TWELVE APOSTLE SPOONS, in Silver, early XVIIth Century work, with figures of the Saints at the extremities of the handles, which at their junction with the bowls have lions' heads in high relief. Each spoon is distinguished by the emblem of the Apostle, in most cases the instrument by which he suffered martyrdom, and along the stem is engraved a sentence, which is chiefly a warning against gluttony and drunkenness.

1. SAINT SIMON ZELOTES, with a carpenter's square; "Primitias da Domino de cibis tuis." This may refer to *Proverbs* iii, 9.

2. SAINT JUDE, with a saw. He is said to have suffered death by that instrument; "De cibo tuo pauperes ale." Of thy substance nourish the poor.

3. SAINT PAUL, with a sword, with which he was beheaded; "Est virtus multis abstinuise cibis" (*sic.*). It is virtue to abstain from (excess of) meats.

4. SAINT ANDREW, with a cross saltier, on which he suffered death; "In multis escis infirmitas." There is illness from too much food.

5. SAINT JAMES the LESS, with a fuller's club, with which he was beaten to death; "Corpus cibo vertus premio alitur" (*sic.*). As the body by food so is virtue nourished by reward.

6. SAINT BARTHOLOMEW, with a knife, with which, it is said, he was flayed alive; "Noli cibo tuo fratrem perdere." This motto seems to allude to St. Paul's language in 1 *Corinthians* viii, 11, 13.

7. SAINT MATTHEW, with a flail; "Ve comerantibus in crapula."

8. SAINT PETER, with a key; "Regnum dei non est cibis nec potus." For the kingdom of God is not meat and drink.—*Romans* xiv, 17.

9. SAINT JOHN, with a cup; "Ve quorum Deus ventur est" (*sic.*). Alluding to *Philippians* iii, 19, "Whose God is their belly."

10. SAINT JAMES the GREAT, with a staff and wallet; "France esurcenti panem tuum" (*sic.*).

11. SAINT THOMAS, with a spear, by which his body was run through; and his hat in his hand; "Vino junguntur vino solvuntur amici." As friends are united by wine, so they are separated by wine.

12. SAINT MATTHIAS, with an axe, with which he was beheaded; "Ne graventur corpora vestra crapula."

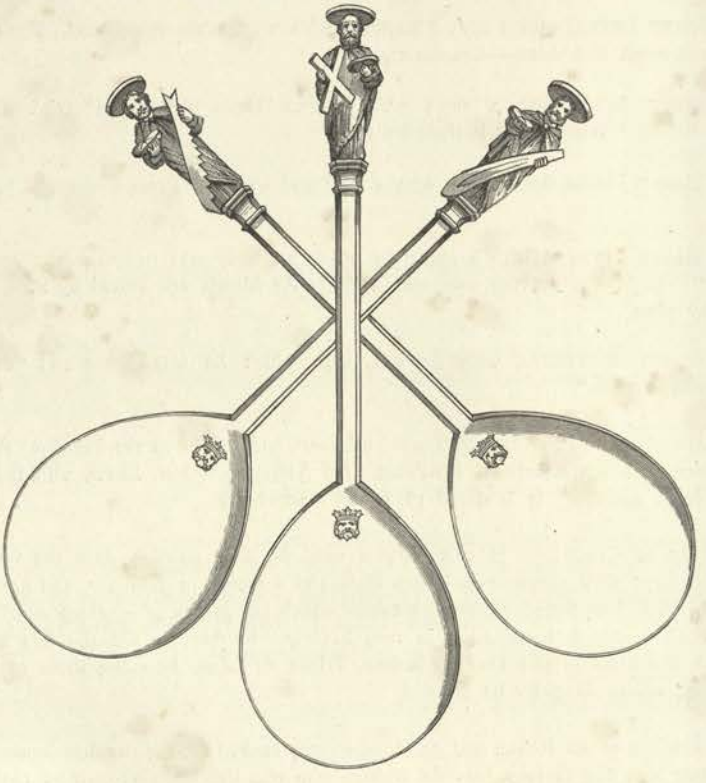
A PAIR of SILVER SPOONS, with maidens' busts, and scrolls on the handles. An APOSTLE-SPOON, Silver, with a statuette of St. Peter. An APOSTLE-SPOON, Silver, with the figure of a Saint in a large nimbus. It is dated 1653, and marked $\frac{A}{P}\frac{P}{M}$.

A PAIR of CIRCULAR SILVER BOXES, used for hair powder, date the middle of the XVIIIth Century; they measure $4\frac{1}{2}$ inches high, and 6 inches in diameter, and are ornamented on the sides with four fluted pilasters, between which are panels of appliqué scrolls, consisting of double-headed eagles, terminating in rose branches in flower. On the lids are engraved shields, with the arms of the Duc de Rohan, Prince de Léon, impaling those of the Duc de Montmorency, whose daughter he married.

The families of de Rohan and de Montmorency ranked among the first houses in France. Of the former was the famous Duc de Rohan, who was the main support of the Protestants during the civil wars under Louis XIII. Of the latter house a King of France declared that "the family of Montmorency was more ancient than his own." They were Premier Barons of France. The famous Anne de Montmorency, Constable of France, and Marshal, who was mortally wounded at St. Denis in 1569, was elected a Knight of the Garter in the reign of Henry VIII, and his son Francis received a similar distinction from Queen Elizabeth. He was called the bravest and wisest man in France, and died 1579.

Exhibited by FELIX SLADE, F.S.A., *Member.*

A SET of APOSTLE-SPOONS, in Silver. A perfect Collection, such as that exhibited of the whole Twelve Apostles with their distinctive emblems, is now very rare. The owner of this Set has never seen another perfect set. Specimens of separate Apostles were exhibited at Ironmongers' Hall. From the Collection in question the three following Apostles have been selected for illustration, from sketches by Mr. Lysons, viz., St. Simon *Zelotes*, with a saw, the instrument by which he suffered martyrdom; St. Andrew, with the saltier cross, on which he was extended; and St. James the *Less*, with a fuller's club, by which he was beaten to death. Each Apostle holds in one hand that which is apparently a book, and on the nimbus of each is an emblem, as an eagle, or glory, &c.



It is not unusual to call the single spoons which were given by godfathers at christenings "Apostle Spoons," but this is an error; Angels and Saints are often represented singly on such spoons, but the Apostles were usually given only in sets of the full dozen. STEEVENS, however, has the following note on the passage in *King Henry VIII, Act* v, *Scene* 2:—

"Come, come, my lord, you'd spare your spoons;"—

"It was the custom, long before Shakspeare's time, for the sponsors at christenings to offer gilt spoons as a present to the child. These spoons were called *apostle spoons*, because the

figures of the apostles were carved on the handles. Such as were opulent and generous gave the whole *twelve;* those who were less rich or liberal escaped at the expense of the four evangelists; and some gave *one spoon* only, which exhibited the figure of the saint in honour of whom the child was named."

The following extracts relate to these very interesting objects of bye-gone times:—

"1556. I geve to my son my best nest of silver goblaits with cover doble gilt and one dozen of my best sylvar spones being postels."—*Will of Cuthbert Ellyson—Surtees Society.*

"1571. Item the dressing up of xiij sponnes withe Apostills and oone gilte xx^{d}."—*Goldsmith's Bill of Cardinal Wolsey.*

Archbishop Parker gave a set of thirteen Apostle-Spoons to Corpus Christi College, Cambridge; one is supposed to represent St. Paul.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

A NEF, in Silver, and Silver Gilt; the hull is in form of a shell, with one mast, and a full sail, with silver rope-rigging, on which a sailor is climbing. On a highly raised poop are eight figures in armour, provided with spears, bows, and arrows, and elevated above their heads is a signalman; the stern of the ship is composed of a swan in silver. The vessel stands on a foot of repoussé work.

In Lord Londesborough's Collection are eleven very fine "Nefs," one in particular is a beautiful example of this class of ornamental plate; it forms the frontispiece to Mr. Fairholt's Illustrated Catalogue of that Nobleman's Collection, and is called "the Nef of the Knights of Malta." It is 21 inches high, and 16 inches long, and is a work of the latter half of the XVIth Century. "It is entirely of silver, gilt all over; the small figures being cast in gold, chased and enamelled. The deck is covered with soldiers; in front are three cannons, the cannoneer standing in the centre with his linstock ready to fire them; behind him stand a drummer and fifer; and behind and on each side, soldiers fully armed with arquebuss and halbard. The boatswain stands in the midst with his whistle at his mouth; sailors are ascending the rigging, and a row of galley slaves are propelling the vessel with oars. The hull is chased all over with figures of mermaids and tritons, playing upon musical instruments, and accompanied by whales and sea-monsters."—FAIRHOLT.

A TAZZA, in Silver, supported on a vase-like stem, surrounded by three griffins and as many lions' heads with rings. The whole of this foot is in richly embossed work, with recumbent figures in panels. The underside of the Tazza has three shields, on which is embossed respectively, a head of a woman, an angel, and a demon, the intermediate spaces being filled in with festoons of flowers. In the centre of the bowl is the figure of an old man, bearded, holding a book in his left hand, and pointing with his right to a fountain, wherein is a Cupid, with Venus, from whose breast the water is flowing. A female in the foreground is playing the guitar, and a man is drinking out of his hand from a stream. Behind him is a huntsman holding a boar-spear, and beyond is a landscape, wherein are two persons on mules crossing a bridge. Around the edge are sporting subjects, as hunting, fishing, shooting, fowling, hawking, &c. The Tazza is 8¾ inches in diameter, and 8¾ inches high. Early XVIIth Century.

A CUP and COVER, Silver Gilt, of repoussé work, standing on three ball feet. On each side is a medallion, in one of which Orpheus is playing on his lyre to two swans. Above is a German couplet:—

1. *Der music suster klang,*
2. *Ist ein verbogner zwang.*

In the other medallion, Orpheus, in a Roman military dress, is playing to an attentive audience of various beasts, illustrating a passage in SHAKSPEARE:—

> "Their savage eyes turn'd to a modest gaze,
> By the sweet power of music."
> *Merchant of Venice, Act* v, *Scene* 1.

A Standing CUP and COVER, Silver Gilt, attached to the foot by a vase-shaped baluster, of repoussé work, in panels and medallions, wherein are human heads and flowers. In the panels of the upper part of the Cup and Cover are figures of owls, storks, and rabbits. The cover is surmounted by an armed figure, holding a spear and shield, the latter being formed of an onyx. 12 inches high. XVIIth Century.

A GOLD BOX, with the City Arms enamelled on the lid; on the front are the initials W. C. B., beneath which is a crest, which is thus described in DEBRETT as that of Viscount Beresford: "Out of a mural coronet a dragon's head per fess azure and gules pierced through the neck with a broken tilting spear, and holding the remaining part of the spear point upwards in the mouth." On the inside of the lid is the following inscription:—

SMITH MAYOR
A Common Council holden in the Chamber of the
GUILDALL *of the* CITY *of* LONDON
on Thursday the 11th *day of July* 1811.
RESOLVED UNANIMOUSLY *that the* THANKS *of this* COURT *be given to*
LIEUT. GENERAL Sr WILLM CARR BERESFORD
KNIGHT *of the* MOST HONBLE ORDER *of the* BATH
For the distinguished Ability displayed by him on the 16th *of May last*
in the Glorious battle of Albuera
which terminated in the signal defeat of the enemies' forces,
Resolved unanimously that the freedom of this CITY *voted*
to LIEUT. GENL SIR WILLM CARR BERESFORD
on the 2nd *Oct.* 1806 *be Presented to him on his return to this Country*
IN A GOLD BOX AS AN ADDITIONAL TESTIMONY
of the high Sense which the Court entertains of
his Eminent Public Services.
WOODTHORPE.

This distinguished officer, better known as Field-Marshal Beresford, was created Baron Beresford of Albuera, 17 May, 1814, Viscount Beresford, 28 March, 1823. He was Duke of

Elvas, &c., in Portugal, and a G.C.B., G.C.H., K.T.S., K.F.M., and K.F., Colonel of the 16th Foot, and Governor of Jersey. His Lordship married, in 1832, Louisa (daughter of William, first Lord Decies), widow of Thomas Hope of Deepdene, Surrey, Esq.

A MEDAL CUP and COVER, Silver Gilt, inscribed A G M . *G. E. B.* 1782, *JOH. ADLER. P. Z. M.U.K. A.M. Camerarin*, 1687. The coins inserted are those of German States. Weight, 12 oz. 15 dwts.

AN INDIAN BOTTLE, formed out of a cocoa-nut, mounted in Silver, and carved with birds and foliage.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A SILVER GOBLET, German work of XVIIth Century, 7¼ inches high; the rim is ornamented with bold scrolls, the interstices being filled with fine arabesques; the bowl has panels of fruit and flowers, and stands on a baluster stem with circular foot; cockle-shells are scattered over the ornamentation. It has the plate mark of Augsburgh.

Exhibited by MESSRS. HUNT AND ROSKELL.

A SILVER GILT TUN, forming, when opened, a pair of Drinking Cups; dated 1612. It has the Nuremberg marks, and was purchased at Christiana.

Exhibited by JOHN STEVENS.

An OWL, Silver Gilt, mounted as a CUP, on a tall circular foot repoussé, with Jacobean scroll work and fruit; the bird has bells to its feet, which stand on a perch.

Exhibited by CHARLES SACKVILLE BALE.

A CHALICE, of the XVth Century, with six-foiled foot; the stem engraved with four-leaved flowers. The lifting boss has six circular blue enamels, on which can be traced the busts of saints. On the lower part of the bowl roses are engraved. Height 7¼ inches, diameter 5 inches, weight 8 oz. 10 dwts.

A SILVER GILT CHALICE, by Paul de l'Emeré, called the "Whitehall Cup," formerly in the College of English Jesuits at St. Omer, and reputed to have belonged to Father Petre, Confessor to James II. The work on the foot of the Cup is of the same pattern as the ceiling of the present Chapel Royal, at Whitehall.

A Chased CHALICE, Silver Gilt, in high relief, with six subjects from the Passion of Our Lord. On the Cup are, the scene in the Garden of Gethsemane, the betrayal by Judas, and Christ brought before Pilate; on the foot are, the Scourging of Jesus, His bearing the Cross, and the Crucifixion. On the lifting knob are figures of Moses with the Two Tables, Aaron as High Priest, and King David with his harp. On the under side of the Paten is the Taking down from the Cross.

A large SILVER GILT HANAP, richly chased with figures, in high relief, of "Monks teaching the Scriptures to Savages," with several figures of knights and soldiers on horseback. The pedestal is richly chased, and on the top of the cover is a Teutonic Knight in armour. Height 2 feet 4 inches, diameter 6½ inches.

A SILVER Mounted "BOOK OFFICE of the VIRGIN;" the obverse side of the Book is engraved with the Portraiture of St. Francis, in his monk's habit, in the attitude of prayer, before a Crucifix; and the reverse is engraved with "The Immaculate Conception of the B. Virgin." The type of the Book is in old black letter with a Rubric, Calendar, etc., and is adorned with engravings. It is issued from the Plantinian Press, at Antwerp, "Permissu Superiorium;" the date has been cut off, but there is handwriting on the fly-leaf in old characters, "Fr: christobal de Pazay," and under the Licence, "Oct. 5th, 1731."

An engraved BEAKER, or CUP, Silver Gilt, representing the "Building of the City of Enoch."—*Genesis* iv, 17. The height is $4\frac{3}{4}$ inches, diameter $3\frac{1}{4}$ inches. The inscriptions on the foot are: "*Condidit excelsis præcinctam menibus urbem. Quæ fuit ab nato Henoch Henochia dicta* 1601;" and "*Grandior hic Irad genuit, sed et ille Mauial, Qui post Mathusael qui natum nomine*

1601 Condidit excelsis præcinctam mœnibus vrbem: Quæ fuit ab nato Henoch Henochia dicta
Grandior hic Irad genuit Sed: et ille Mauiat Qui post Mathusael qui natum nomine Lamech

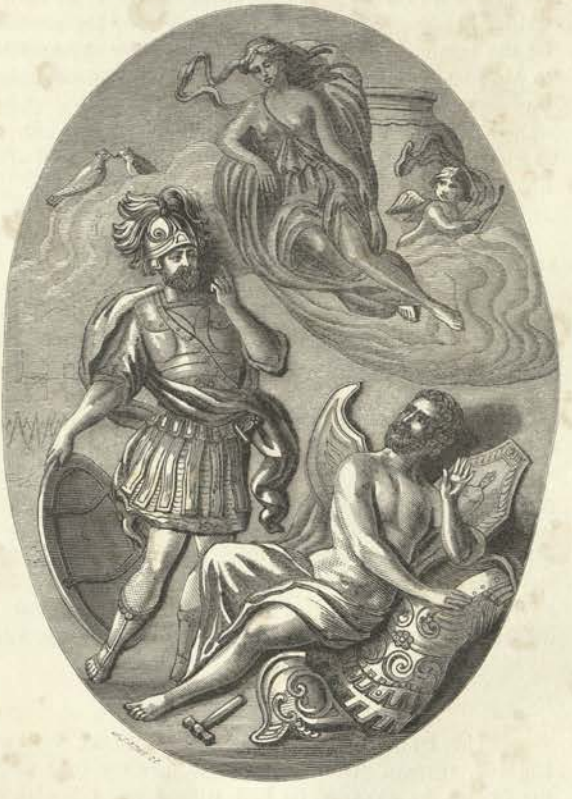
Lamech." At the bottom of the Cup inside is a coat of arms, viz., Quarterly, 1 and 4 Or a griffin holding in his paws a broken arrow, 2 and 3, Paly of six azure and argent. Crest, on a ducal coronet a demi-griffin holding in his paws a broken arrow, and an inscription in German, MICHAEL FVRST. AVF. KVPFERBERCH. Anno 1601. "Michael Prince of Kupferberch."—See *Illustration.*

A curious RELIQUARY CROSS, Silver Gilt, of Polish manufacture. At the top two angels support the Russian Crown; in the centre is a portion of "the true cross," and in the limbs of the Cross are "relics of a portion of vestments of the B. Virgin;" and "relics of S^t. Joseph, S^t. James the Greater, and S^t. James the Less, and S^t. Anne." The foot or pedestal is enriched with "three relics of S^t. Francis, S^t. Zachariah, and S^t. Benedict." All these relics are sealed up in boxes with a Cardinal's seal on each. The Cross is adorned with imitation gems. Middle of XVIth Century. This ornament was taken from a church at Sebastopol by a French officer, on the entry of the Allied Army into the fallen city, in the campaign of 1855.

A SILVER GILT CHALICE; on the Cup is engraved the figure of the Saviour carrying on His shoulders a sheep; on the foot, is the following inscription, in the German language:—Zu ehre Gottes und in gedachtniss von seiner gnade in der erlosung von Raubern und Mördern Juli 3^{en} 1659 J. Matthias Ewing Pfarrer und Pastor zu Rendsburgh. "To the honour of God, and in remembrance of his great mercy in rescuing John Matthias Ewing, Vicar and Pastor of Rendsburg, July 3, 1659, from robbers and murderers."

A finely chased SILVER TAZZA, German work, late XVIth Century. The subject is "Europa carried away by the Bull;" two female figures are in the foreground of the landscape.

A finely chased SILVER GILT TAZZA; the subject represents "the whole process of making wine." This rare piece of plate bears the Augsburgh Hall mark, and is reputed to be by Vav. Vianen.



Two CHASINGS in SILVER, formerly in the Cabinet of Cornelius Van Bok, of Gouda; Italian work, XVIth Century. In each Plaque the subject relates to the history of Æneas; in the one chosen for illustration the hero is standing by a complete suit of armour, which has just been forged by Vulcan, who is reposing on the ground; above is seen the goddess-mother of Æneas, Venus, attended by her doves and Cupid.

VIRGIL gives a long description of the Armour in Book VIII. of the *Æneid*, and presented to her son by Venus:—

"Behold (she said) performed, in every part,
My promise made, and Vulcan's laboured art;
Now seek, secure, the Latian enemy,
And haughty Turnus to the field defy."
DRYDEN'S *Translation*.

Mr. George Lambert has very kindly contributed the expense of engraving this Illustration, and also that of the "Enoch City Cup," previously described.

A SILVER CHASING, in Black Frame, XVIth Century, by J. Greefs, of Amsterdam, representing, in high relief, the Story of "Susanna and the Elders."

Another CHASING in SILVER, by the same Artist, the subject of which is "Virginia brought before Appius Claudius, and claimed as a slave;" it is very finely treated.

A curious SILVER GILT TOBACCO JAR, with a screw cover; the body of the Jar is studded with pebbles and cornelians. German work; early part of XVIIth Century.

A large BOTTLE, holding sixteen quarts, made after the pattern of a smaller one by Paul L'Emeré in the reign of King William III., 1688–1703, and which was given by Queen Anne to the great Duke of Marlborough.

A Case of Twelve Pairs of SILVER FORKS and SPOONS, engraved by WILLIAM HOGARTH, in masonry and arabesques. This admirable Artist, born in Ship Court, Old Bailey, 1697, baptised Nov. 28, at St. Bartholomew's the Great, evinced at an early period the dawning of that talent for which he became so eminent; thus he tells us,—"My exercises when at school were more remarkable for the ornaments that adorned them than for the exercise itself." In 1712 he was apprenticed to Mr. Ellis Gamble, Silversmith, living at the Golden Angel, Cranbourn Alley, Leicester Fields, where young Hogarth was employed in engraving ciphers, crests, and the embellishments on waiters, tankards, and other articles of plate, of which the Forks and Spoons exhibited are specimens. About the year 1724 he left off this kind of engraving for that higher field of Art which has made his name so famous.

A fine SILVER COIN TANKARD, date 1712; the Coins are of the Duchies of Mecklenburg and Lunenburg, and the Electorate of Brandenburg.

A SILVER COIN TANKARD, date 1749; with Coins of the Electors of Hanover inserted in the body of the vessel, which is inscribed in German, "Seiner Gott und Eltern ehren thut der Kinder Wohlfahrtmehren;" *it is becoming in children to honour God and their parents.*

A Black Shagreen CADDY CASE, containing three engraved Silver-mounted Caddies, a pair of Sugar-tongs, Tea-strainer, and 16 Spoons. The Glass Caddies and other articles are inscribed "*to F. R. from M. B.*" These were much prized by Sir Joshua Reynolds, Pres. R. A., having been presented to him by his dear friend Dr. M. Beattie, author of the *Essay on Truth.* Sir Joshua left these Caddies, with other relics and family gifts, to his sister, Mrs. Frances Reynolds, by will. On the death of that lady, in 1807, her property devolved to her cousin, Mr. James Reynolds. They were purchased at his sale, "after death," at Ivy Cottage, Queen's Road, Bayswater. This description is taken from a document inside the centre Caddy, on which is written—"With Mrs. F. Reynold's Compliments, Jany. 1st, 1805"

Exhibited by MESSRS. LAMBERT.

The DRINKING CAN, mounted in Silver, of Sir Thomas More, Lord Chancellor of England, 1530–35. Having refused to take the Oath of Supremacy to Henry VIII. as head of the Church, he was tried for high treason, and beheaded on Tower Hill, July 6, 1535. Bridget More, of Barnborough, co. York, 8th in descent from the Chancellor, married Peter Metcalfe, Great Grandfather, on the maternal side, of the present possessor of this Cup. It is made of old English oak, bound round with silver bands.

Exhibited by CHARLES JOHN EYSTON.

A SOUP TUREEN and COVER, formerly belonging to Cardinal York, engraved with his armorial bearings.

The last of the Stuarts, descended from King James II., is best known as Cardinal York. He was born in 1725, at Rome, and was the second son of James Francis Edward, the son of King James, by his second wife Mary d'Este, who was commonly called the "Old Pretender," and the "Old Chevalier," and who at his father's death in 1701 assumed the style of "James III., King of England," &c. By his wife, Maria Clementina Sobieski, he had two sons, 1, Charles Edward, born 1720, who was usually called the "Young Pretender," or the "Chevalier St. George," and 2, Henry Benedict, the "Cardinal." SIR WALTER SCOTT has admirably described the attachment of the gallant and warm-hearted Highlanders to the descendants of their ancient Kings, first in his unrivalled *Waverley*, and again in *Redgauntlet*. It would seem that in the second Rebellion of 1745, Henry Benedict went to France to head an army of 15,000 men assembled at Dunkirk for the invasion of England, but hearing of the Battle of Culloden, which crushed the Pretender's hopes, as the expedition did not sail, Henry returned to Rome, where he took priest's orders, and was created a Cardinal by Pope Benedict XIV. in 1747. Previously, however, it would appear from the Gazettes of the time that he attempted to join his brother in Scotland, but the vessel in which he sailed was captured by the English ship-of-war "Sheerness," and among the prisoners made were several French, Scotch, and Irish officers of distinction, and Mr. Ratcliffe, "calling himself Earl of Derwentwater," and who passed off the young Stuart for his son. At his brother's death, in 1788 (who had called himself "Charles III."), the Cardinal assumed the title of "Henry IX.," his medals bearing the inscription, "Henricus Nonus, Angliæ Rex, Gratiâ Dei, non Voluntate Hominum." After the expulsion of Pope Pius VI. from Rome by the French, Cardinal York became impoverished, and being in failing health, his situation was made known to George III., who granted him a pension of £4,000 per annum, which was paid till the Cardinal's death, in 1807.

Exhibited by EDMUND WATERTON.

A SILVER CUP, presented by the City of London to John Wilkes, M.P., and Chamberlain.

John Wilkes was born in 1727. He was elected Member for Aylesbury in 1761. In June, 1762, he commenced his *North Briton* in opposition to Lord Bute's Administration, and for the offensive article in No. 45, he was committed to the Tower. In 1768 he was returned to Parliament for Middlesex; he became Sheriff in 1771, and Chamberlain of London in 1779. He died in 1797, having outlived his popularity.

Exhibited by M. H. WILLIAMS.

A SILVER CLARET JUG, richly chased; engraved with Mr. Warren's Crest. On the Jug is the following inscription:—"Presented by the Worshipful Company of Ironmongers to Thomas P. Warren, Esq., on his retirement from the Office of Master of the Company, August, 1851." The Arms of the Ironmongers' Company are also engraved on the Jug.

Exhibited by THOMAS PICKARD WARREN, *Member.*

DECORATIVE PLATE OF LONDON LIVERY COMPANIES.

" Here, with a cup that's stor'd unto the brim,
. . . . . .
We drink this health to you.
. . . . . .
We drink this standing-bowl of wine to him."

Pericles, Prince of Tyre, Act ii, *Scene* 3.

MANY articles of Plate which once graced the tables and buffets of the City Companies are no longer in existence; their memory, it is true, is preserved in the archives of the Corporations, but the Inventories were made to ascertain their quantity and value in specie, in order that the sale of them might meet the exactions which, under the name of "loans and benevolences," were levied upon the rich citizens and chief corporate bodies, when the ruling powers required money to replenish their exhausted treasury. Some few of these old specimens have escaped destruction, having fallen into private hands; but too many found their way to the crucible, and it is sad to read of the loss to archæology in the fate of noble mazer-bowls, tall loving-cups, mighty tankards, richly adorned standing-nuts, parcel-gilt goblets, salers, and apostle-spoons, carved with the goldsmith's best cunning, inscribed with holy sentences, or with the affectionate remembrance of living or deceased Members to their Fellowships. Still of that which is left there is much to excite admiration, whilst causing regret for the missing objects of a like character; and very many of the articles exhibited are of great artistic and archæological value, and the Collection, as a whole, of such a mass of admirable and costly specimens in the precious metals, bore testimony to the wealth and liberality of the Contributors.

The Livery Companies are herein ranged according to their order of precedency, with the exception of the Ironmongers', which, though ranking as Tenth of the Twelve Chief Companies, is placed last in the list to finish the section of *Decorative Plate* in a handsome manner, by not allowing all the *Illustrations* to come together.

G. R. F.

Decorative Plate of London Livery Companies.

THE MERCERS' COMPANY contributed only a few specimens of their Plate, but of these the "Leigh Cup," and the Wine-barrel, with its Carriage, are valuable and highly interesting examples of Art. The Mercers rank first among the Twelve Great Livery Companies. This position is well expressed in some lines written for the Pageant of their Member, Sir William Gore, who was Lord Mayor in 1701 :—

> "Advance the Virgin—lead the van—
> Of all that are in London free
> The mercer is the foremost man
> That founded a society;
> Of all the trades that London grace,
> We are the first in time and place."

A SILVER GILT CARRIAGE, on four wheels, used to contain spices or condiments; it moves along the table by means of internal mechanism; at each end over the wheels is a raised stage or platform, ornamented with scrolls and circular enamels of the Arms of the City and the Mercers' Company, and in one is a hare seated with a leaf in its mouth. These stages have flat covers surmounted by females figures on enamelled pedestals of birds and flowers. Between the two stages is a sunk medallion of Judith and Holofernes. In front of the Car stands the "Master of the Mercerie," in furred robe and low broad brimmed hat, and on the first stage is an eagle before a pedestal. This piece of plate is elaborately chased and engraved over the entire surface with arabesques.

A SILVER GILT WINE BARREL (which is sometimes placed on the above-described carriage), resting on a foliated knob upon a lozenge pedestal with a large oval foot, on which are four bosses of blue and green enamel on silver. On the top of the barrel is a raised funnel of silver designs on blue enamel, and above is a square ornament with four projecting dolphins on which are four female busts and dolphin-head gargoyles; at the summit is an eagle on a globe. The oval foot is, in character of the engraving, much like that on the carriage, but the other parts are of plainer design, and both may be ascribed to the XVIth Century.

A Plain Round SILVER TANKARD, 18 inches high, and 6 inches in diameter, on a large round foot, 11 inches diameter. The front is engraved with the arms of the Company, and with two other shields of arms, viz.: 1st. In the field is a miner within a cave working with his hammer, on a chief an ore stone between two roundels; sinister, a man holding a two-pronged fork. The crest is a demi-miner holding a wind dial in his left hand, and a chisel in his right, and on his breast a shield reversed with a bend thereon. The second coat is, in the field a column between a lion and griffin, on a chief an annulet between two bezants. Supporters, dexter a female figure (Diana?), sinister a male figure (Vulcan?). Crest, two naked arms upholding a stone. It is inscribed, "*The Gift of ye Corporation of ye Mines Royal ye Minerall and Battery works Anno Domini* 1718." Plate marks, figure of Britannia, lion's head erased, and the Roman letter C of the year 1718.

The LEIGH GRACE CUP and COVER, 16 inches high, 6½ inches diameter, Silver Gilt; the foot is supported on three flasks, and is surrounded by a finely-pierced band of Gothic tracery, surmounted by a cresting of Tudor flowers, the same enrichment is continued round the lower part of the Cup and Cover; these are divided by raised corded bands into lozenge panels in which are maidens' busts and flagons, with roses at the points of intersection. The busts resemble nuns hooded, wearing crosses on their breasts. On the top of the Cover is an hexagonal boss, whereon is seated a maiden with a unicorn reposing in her lap, the word *Desyer* is written on the animal's side, illustrating that the unicorn could only be captured by a pure virgin. On the six panels of the boss are coats of arms in enamel; 1, the City Arms; 2, Gules on a cross engrailed between four unicorns' heads erased argent five bezants, for Sir Thomas Leigh; 3, the Arms of the Merchant Adventurers; 4, the Arms of the Merchants of the Staple; 5, Argent, the Cross of St. George, gules; 6, the Arms of the Mercers' Company, gules a demi-Virgin, her hair dishevelled, crowned, issuing out of clouds, and within an Orle of the same.

Two bands around the Cup and Cover are inscribed in small gold capitals, on blue enamel:—

TO ELECT THE MASTER OF THE MERCERIE HITHER AM I SENT,
AND BY SIR THOMAS LEIGH FOR THE SAME INTENT.

On the inside of the Cover is engraved a double rose with a large seeded centre.

The plate mark is a small black letter b, answering to 1499–1500. Sir Thomas Leigh, descended from a family seated at High Leigh, co. Chester, before the Conquest, was Lord Mayor in 1558. One of his ancestors, Sir Peter Leigh, Kt. Banneret, was killed at Agincourt, from whom he was fourth in descent; Sir Thomas married Alice Barker, the favourite niece of her uncle, the first Protestant Lord Mayor, Sir Rowland Hill. Their grand-daughter, Alice Leigh, wife of Sir Robert Dudley, was created Duchess of Dudley for life. His lineal descendant, the late Chandos Leigh, was created Lord Leigh of Stoneleigh, co. Warwick, in 1839, a revived title, which had become extinct in the family in 1786.

Two SILVER SALTS, each is octagonal in plan, and of hour-glass shape in centre, 8½ inches high, and the same across. It is engraved with the arms of the Company, and inscribed, "*Ex dono Henrici Sumner*, Ar." On the top are four volute guards, or horns, intended to sustain a napkin to keep the salt clean. The plate mark is a Gothic small text **b** of the year 1679.

Exhibited by the WORSHIPFUL COMPANY OF MERCERS.

The GROCERS' COMPANY contributed the two following articles of their Plate. Their Arms are, —Argent a chevron Gules between nine cloves Sable. Supporters, two griffins; CREST, a camel loaded; MOTTO, God grant Grace.

A Standing CUP and COVER, Silver Gilt, 21 inches high, 6¾ inches diameter, weight 77 oz. 17 dwts. It is in bold repoussé and chased work with grotesque scrolls, standing on a bold baluster stem with raised circular foot. On one side of the Cup are engraved the arms, supporters, crest, and motto of the Company, and on the other side is the coat of arms of the donor, viz., Per chevron sable and argent three elephants' heads counterchanged; round the rim is inscribed, "*Religious Loyal, Just and True + Was he that left this plate to You. Donum Johannis Sanders Arm*ⁱ. *qui obiit* 17ᵒ. *Oct.* 1669. *Ætatis suæ* 76." The London plate mark, a large black letter E, stands for 1666. The family of Saunders was of good standing in Northamptonshire, Buckingham, London, &c.

A Standing CUP and COVER, weight 69 oz. 13 dwts., similar to the preceding in size and character, and inscribed, "*Ex Dono Pennyng Alston Armigeri*, obijt Aº *Domini* 1668," with his coat of arms, viz., Azure ten estoiles Or, 4, 3, 2, and 1. These arms were borne by Hugh Alston, in the reign of Edward III. Branches of the family were early seated at Saxham and Edwardstone in Suffolk, at Stisted in Essex, and Odell in Bedfordshire. Penning Alston was third son of Edward Alston of Edwardstone and his wife Margaret, daughter of Arthur Penning, Esq. The eldest son, Sir Edward Alston, Kt., was an eminent physician, and was President of the College of Physicians; and the second son, Joseph Alston, of Chelsea, was created a Baronet in 1681. The title became extinct in 1766, in the fifth Baronet, Sir Evelyn, who sold the manor of Long Ditton, co. Surrey, to Sir Peter King, the ancestor of the Earl of Lovelace. The London plate mark, a court hand P, stands for the year 1652.

Exhibited by the WORSHIPFUL COMPANY OF GROCERS.

The FISHMONGERS' COMPANY contributed largely from their very handsome Collection of Plate, much of which had been gifts from eminent Members of the Corporation of London.

A fine deep Circular ROSE-WATER DISH, with VASE and COVER, Silver Gilt; the Dish is 15 inches diameter, and 3 inches deep. On the rim, 1½ inch wide, is inscribed, "*The Gift of Robert Salusbury Esqr. late Prime Warden of the Worshipful Company of Fishmongers of London. Anno* 1765." Also, in another part, there is a pounced flower, with the initials T. E. S. and a

date 1622. At the bottom of the Dish is a raised centre on which is a shield of arms, of two coats, viz., Gules a lion rampant argent between three crescents Or, for SALUSBURY, impaling Or on a fesse three pheons and a crescent, over all an escutcheon argent. The crest of Salusbury, a demi-lion holding a crescent, and a second crest, a hand holding a pheon Another inscription is as follows:—"This dish, with a ladle, was presented to an Ancestor of Robert Salusbury Esqr by Sr Paul Pindar, Ambassador of King James the first to the Ottoman Emperor Sultan Achomet Cham." On one side are the Company's Arms in full (that is, with supporters, and crest); and on the right hand a shield, gules a chevron ermine between three griffins' heads crowned argent—a coat which Glover ascribes to CORDALL. Crest, a griffin's head crowned. The weight is 41 oz. 19 dwts.

The SALUSBURY LADLE, or SPOON, Silver Gilt, with a fine oval bowl, straight handle, 15 inches long, of which the bowl is 3¾ inches. The back of the bowl is engraved with three crests, viz., 1, the lion's head crowned, for Salusbury; 2, a demi-lion holding a crescent, for , 3, two hands holding a crown, for . The initials $^{T}_{E}{}^{S}$, and date, 1622, as on the Dish, and the same inscription, recording the gift of Robert Salusbury. Lion passant, leopard's head, italic small *g*, which answers to 1624.

A Large SILVER SPOON, 17½ inches long, of which the bowl is 4 inches. On the back are the Company's Arms, in full; on the stem is a Roman capital R in oval shield, 8·7—stem and handle 8·5, with Britannia.

A Large LOVING CUP, Silver Gilt, circular, on large baluster stem, 15 inches high, 7 inches diameter; on the front is a shield, inscribed, "The Guift of Dame Anne Dawes, for her late Husband Sr Jonathan Dawes K^t^ Ald'r'an and Sheriff of London & Master of this Company, who deceased the 18 of Aprill 1672." On the Cup are the Arms of the Company, and a coat, three mullets, impaling a chevron between three rams' heads.

A Large LOVING CUP, Silver Gilt, 14½ inches high, 6¾ inches diameter, with pounced body on baluster stem; inscribed, "The Gift of Richard Morton Esqr Master or Prime Warden of the Worshipful Comp^y^ of ffishmongers of London, Anno Domini 1678." On the Cup are the Company's Arms, in full, and a coat, a fret, over all a bend *Vaire.*

A LOVING CUP, similar to the preceding, Silver Gilt, 14 inches high, 7 inches diameter, inscribed, "The Gift of James Paule Esqr Master or Prime Warden of the Wor^ll^ Company of Fishmongers of London Anno Dom^ni^ 1690." On the Cup are the Company's Arms, and a coat, argent on a cross ingrailed sable five estoiles Or; this coat Glover ascribes to FRODSHAM. The crest is a pair of wings conjoined with an estoile over on a ducal coronet. Weight 54 oz. 7 dwts.

A LOVING CUP, as the last, 14 inches high, 6¾ inches diameter. There is no inscription, but it has a coat of arms, Argent on a chevron between three leopards' heads erased sable as many cross-croslets fitchée of the first, which Glover ascribes to SNASSELL, a Yorkshire family. Weight 46 oz. 5 dwts.

A LOVING CUP, similar to the last; on the bowl is inscribed, "The Guift of John Owen Esqr Prime Warden of the Company, Anno Dni, 1668, 1669, & 1670. In wch yeares this Hall was new built after ye dreadfull fire in 1666." It has the Company's Arms, and a coat,—argent a lion rampant and a canton sable, crest, on a helmet two eagles' heads erased and conjoined. These are the Arms of OWEN, of Condover, co. Salop. Weight 51 oz. 10 dwts.

A SILVER LOVING CUP, 9 inches high, 6¼ inches diameter, with one bow handle, tall circular foot. It is inscribed, "The Gift of William Allington Esqr Prime Warden of ye Wor^ll Company of Fishmongers Anno 1676." Upon it are the Arms of the Company, and a coat quarterly of six; viz. 1 and 6, sable a bend engrailed between six billets azure, for ALLINGTON; 2, gules three covered cups argent, for DE ARGENTINE; 3, six martlets; 4, a griffin's head erased; 5, fretty, a canton azure; crest, a talbot. Weight 40 oz. 10 dwts. Maker's mark P. P. Allington is an extinct barony, 1722, the holders of which, of the same family name, had the Arms as in the first and sixth quarters. Sir Giles Allington of Horseheath, co. Cambridge, Knt., by his wife Mary, only daughter of Sir Richard Gardiner, Knt., had three sons, George, John, and Richard, who founded families, and his eldest son, Giles, was ancestor of William, created Lord Allington in 1642. The Arms in the second quarter, are those of De Argentine, Knights and Barons of great fame, who distinguished themselves in Parliament and Scotland, and of whom the last Lord, John de Argentine, left an only daughter and heir, who married William Allington, ancestor of the aforesaid Sir Giles.

A LOVING CUP, similar to that given by Mr. Owen, inscribed, "The Gift of Mr Abraham Johnson, Prime Warden of ye Worshipful Company of Fishmongers of London, Anno Dñi, 1664." It is engraved with the Arms of the Company, in full, and a coat,—argent on a chevron between three lions' heads erased Or a sun in glory; crest, a lion holding an ostrich feather; being the Arms and Crest of JOHNSON. Weight 49 oz.

A Circular SILVER TANKARD, 8½ inches high, 8 inches diameter, straight-sided, with a flat cover, and bow handle, the purchase on which is formed of two dolphins; the body is ornamented with a row of acanthus leaves. On the front is inscribed, "*The Gifte of Sr Simon Lewis;*" and a coat of Arms, sable a chevron ermine between three spear-heads argent; crest, a demi-lion, for LEWIS. On the cover are the Company's Arms, in full. The maker's initials are I. C., with a mullet, leopard's head, and a small black letter **d**, for 1681. Sir Simon Lewis was Sheriff of London in 1679.

A SILVER MONTETH, or "John Bull Bowl," 10 inches high, 15 inches diameter, on a broad foot, scalloped edges. It is inscribed, "The Gift of Sr Thomas Abney Kn^t & Ald'rm'n Master or Prime Warden of ye Wor^ll Company of Fishmongers London from Midsomer '94 untill Midsomer '96." It has the Company's Arms, engraved, and a coat,—ermine on a cross five roundells impaling, Barry of six and on a chief three martlets; crest, a demi-lion holding a roundel. The date mark is the small text *t*, which stands for 1696. Weight 74 oz. 12 dwts. Sir Thomas Abney was Sheriff in 1693.

A SILVER BOWL, much like that just described, having thereon the Arms and Crest of the Company, and probably of Queen Anne's time. Weight 80 oz. 17 dwts.

A SILVER SALVER, circular, 14½ inches in diameter, gadroon edges, on foot; inscribed, "The Gift of Sr William Coles, Kn^t Master of the Wor^ll Company of Fishmongers, 1697." He was Sheriff in 1694. In the centre is a coat of Arms, party per chevron in chief a dolphin and in base a lion rampant; crest, an anchor entwined by a cable. Weight 46 oz.

A SILVER SALVER, like the last described, engraved with the Company's Arms. Weight 46 oz. 11 dwts.

A Plain Circular ROSEWATER DISH, 24 inches in diameter, inscribed, "The Gift of William Allington Esqr Prime Warden of the Worp^ll Comp^a of Fishmongers Anno 1676." On the rim are the Company's Arms, and a coat quarterly of six, as before described for Allington. Weight 121 oz. 10 dwts. Maker's initials, P. P.

A SILVER OVAL ROSEWATER DISH; weight 107 oz. It is inscribed, "The Gift of the R^t Honble Sr James Bateman, Kn^t Lord Mayor of the City of London to the Worp^ll Company of Fishmongers Anno 1717." It has the Arms of the Company, and those of BATEMAN, viz., Or three crescents with an estoile of six points above each crescent gules.

An Oval ROSEWATER DISH, Silver, 23 inches by 18 inches in diameter, inscribed, "*The Gift of* RICHARD SYMONS *Esqr late Prime Warden* in ye Worshipful Company of *Fishmongers* Anno 1749." Weight 115 oz. 15 dwts. The date mark, a small Roman n, answers to 1758.

A SILVER SALT, Parcel Gilt, 14 inches high, 12½ inches diameter. It is formed of three scallop shells borne up on the tails of as many dolphins, ridden by boys who hold coral and scallop shells, and in the centre is a nude boy. It is inscribed, "*The Gift of M^r. John Rushout,*" whose Arms are on the underside:—Sable two lions passant guardant within a bordure engrailed Or, and which are those of the noble family of Rushout, Lord Northwick, whose ancestor, John Rushout, came over from Flanders in the XVIIth Century, and died in 1653. There is no plate mark.

A Circular SILVER TANKARD, straight-sided, with cover and bow handles. On the front are engraved the Company's Arms. Weight 48 oz.

A similar TANKARD, inscribed, "The Gift of Daniel Pennington 166$\frac{8}{7}$," and upon it are the Arms of the Company, in full, and a coat, Or five fusils in fesse azure; crest, a mountain-cat passant guardant, for PENNINGTON; these are the arms of Lord Muncaster, whose patronymic is Pennington. Weight 33 oz. 2 dwts.

A SILVER TANKARD, resembling those preceding, 11½ inches high, inscribed "The Gift of Sr Richard Bond, Kn^t and Master of the Wor^ll Company of Fishmongers 1680." It has the Company's Arms, and a coat, argent a fesse engrailed, between three wolves' heads erased sable; crest, a demi-wolf rampant, sable. These Arms and Crest belong to Howes, or Hewes, of London.

Two Circular straight-sided SILVER TANKARDS, like the preceding articles, with covers, and large bow-handles; each is 13 inches high, on large circular moulded foot; the sides are engraved with the Arms and Crest of the Company. Weight of each Tankard, 81 oz. 18 dwts.

A SILVER CUP, circular, on moulded foot; 5 inches high, and 5 inches diameter at top. It is inscribed, "*The Gift of Mrs Mary Rogers in the year* 1768 *in grateful acknowledgement she rec^d from the Fishmongers Company, James Cue, Executor.*" Upon it are the Arms of the Company, and upon an oval shield is a coat, Party per pale argent and gules, on a bend between two roses three fleurs-de-lys; the body of the Cup is fluted; and on the foot are the initials $\frac{R}{R\,M}$. Weight 14 oz. 19 dwts.

A PAIR of STAFF-HEADS, Silver; each is placed on a globe, ornamented with dolphins and cross-keys, and upon one staff is a merman in a helmet, and holding a sword, and upon the other a mermaid with her mirror and comb. The Arms of the Company are on the stems. Each head weighs 37 oz. 20 dwts., and is 13 inches high.

A PAIR of SILVER ROSE-WATER EWERS, each 12½ inches high, on circular gadroon foot, and with fine therm handles of male and female figures, merman and mermaid; on the top is a crowned head. The inscription on one ewer records,—"The Gift of the right Honble Sr James Bateman Kn^t Lord Mayor of the City of London, To the Wor^ll Company of Fishmongers anno 1717." On the body of this Ewer are the Arms of the Company, in full, and a coat, on a fesse between three cloves a rose; crest, a duck, wings conjoined. On the second Ewer is inscribed, "The Legacy of Harding Tomkins Es^qr who was Nineteen Years Clerk to the Worshipful Company of Fishmongers of London, Anno 1758." The weight of each Ewer is 57 oz. 10 dwts. On this Ewer are the Arms of the Company, and a coat, a chevron between three falcons; crest, a lion holding a spear.

A Massive SILVER CHANDELIER, Parcel Gilt, 3 feet 9 inches high, 3 feet 10 inches across the branches, which are seventeen in number. Weight 1330 oz. The body is composed of three large dolphins, entwining round a rock of seaweed, and on the upper part is a pine-apple. The lowest pendant has three shields, whereon are the Arms of the Company, those of Sir Thomas Knesworth, and an inscription, "In Grateful Remembrance of Sr Thos Knesworth K^t A Principal Benefactor to the Worshipfull Company of Fishmongers, London, 1752." The Arms of Knesworth, Lord Mayor in 1505, are, Ermine a chevron engrailed gules between three greyhounds courant sable; crest, a greyhound trippant.

A PAIR of SILVER CANDLESTICKS, in the form of Doric-fluted columns, with branches for three lights; on octagon feet; each Candlestick is 17 inches long, and inscribed, "This Candlestick was the Gift of Sr Willm Withers Anno 1703. And the branch was the Gift of Saml Smith Esq in 1767." On the foot are the Company's Arms, and a coat, which is described by honest Gwillim,—"He beareth argent, a chevron gules between three crescents, sable, by the name of *Withers*, of which Family is Master *Withers* of *Wandesworth* now living in good account and estimation; this is borne also by Captain *George Withers* wel known and much celebrated for his *Britains Remembrancer*, and other Poems." The above coat is impaled with a second, a chevron between three griffins; crest, a demi-lion holding in his mouth three arrows. Sir William Withers was Lord Mayor in 1707.

FOUR SILVER CANDLESTICKS, for Pipe lights, and a SILVER HAND-BELL.

A Circular VASE, Silver Gilt, 14 inches high, 7 inches diameter, with two fine bow-handles, whereon are a male and female with musical instruments. On the body are two shields, one containing the Arms of the Company, in full, and the other a coat, quarterly of four, 1 and 4, argent semée of cross-croslets and three fleurs-de-lys with a bordure engrailed sable, for BERESFORD; 2, a horse rampant; 3, party per chevron three pheons; supporters, two angels, each holding in her right hand a sword erect; crest, on an Earl's coronet a dragon's head erased azure, pierced through the neck with a broken spear. Motto, Nihil sine Cruce. The Arms in the first quarter, supporters, crest, and motto, are those of the Donor, of the noble house of Beresford of Ireland, as explained by the inscription on the underside of the foot,—"The Gift of the R^t Honble Marcus Earl of Tyrone, 1747." This was Sir Marcus Beresford, Bart., who was created Earl of Tyrone, July 18, 1746. His son, George De la Poer Beresford, was created Marquess of Waterford in 1759. On the foot of the Cup are a snake, lizard, dolphin, and phœnix. The raised cover is ornamented with snakes, and a pine at top. The Vase is of a massive character, and the workmanship is in the style of the famous goldsmith, Paul Lemaire, who flourished at the date, which is shown by the small roman m, which stands for the year 1747.

The present Arms of the Company are—Azure three dolphins naiant in pale between two pairs of luces saltier-wise proper crowned Or, on a chief gules three couples of keys crossed Or. These Arms are a union of the two coats which were borne by the Stock-fishmongers and the Salt-fishmongers.

Exhibited by the WORSHIPFUL COMPANY OF FISHMONGERS.

The GOLDSMITHS' COMPANY sent only one article in Plate; it is a very fine specimen of the Goldsmiths' Art, and was formerly in the possession of Mr. Prideaux, the Clerk to the Company.

A very fine STANDING CUP and COVER, on a circular foot, Silver Gilt, 21½ inches high, and 6 inches diameter in the bowl, 5½ inches diameter at the foot, and 7 inches diameter in the cover; every portion of this piece of plate is very finely designed in repoussé work, in scrolls and panels in high relief; on the cover are three panels in which are recumbent figures of a Warrior with a dagger, Venus and Cupid with a rabbit, also another female figure; these appear to be reclining by the sea shore, and in one panel is a castle in the background; between these figures are winged heads of lions, and the cover is surmounted by a figure of Mars, who holds a spear and a shield, on which is inscribed,—

GAPITV LVM LVNDENSE 15 * 96

On the inside of the Cover is a circular medallion, on which is a female bust slightly draped, with buildings and trees in the background. Round the upper part of the Cup are three panels, containing the subjects of hunting the wild boar, chasing the stag, and men beating down acorns to feed swine. Round the centre of the bowl are three circular panels, in which

are equestrian figures, and on the lower moulding are attached six figures, three of whom are playing the double bass, and the other three hold in their hands what may possibly be intended for some other sort of musical instrument.

The stem and foot of the Cup are formed of a number of moulded collars highly enriched in repoussé; to these are attached scrolls forming griffins, and figures of satyrs; also other figures of men who hold the musical instruments before noticed. The lower part of the foot is ornamented with a number of human heads in full relief; these spring from circular panels, and wear the head dresses of the renaissance period; also with heads of dogs and with figures of mermaids.

This Cup is marked with the letter C, and with the pine apple and the zigzag of Augsburgh; and is probably of late XVIth Century in design and execution.

Exhibited by the WORSHIPFUL COMPANY OF GOLDSMITHS.

The WORSHIPFUL COMPANY of SKINNERS contributed the following articles of Plate, in which are many articles of high value and interest.

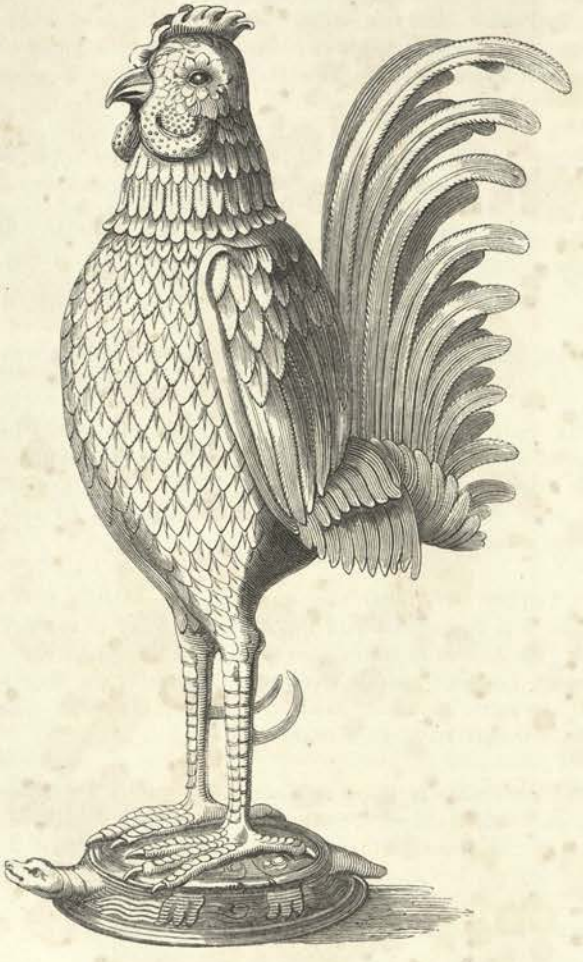
A ROSEWATER DISH, Silver Gilt, diameter 19½ inches, weight 76 oz. In the raised centre is the coat of Arms of the Company with their supporters, crest, and motto, surrounded by the inscription, which is repeated on the rim, "The guift of Mr. Francis Couell (*Covell*) Skynner, deceased, the 7th of Septr. 1625." Plate mark the small black letter ſ, for 1566, with the initials R. V. on a shield with a heart below.

The BRETON LOVING CUP, Silver Gilt, standing on a baluster stem, 12½ inches high, weight 29 oz. The bowl is ornamented with the Arms and Crest of the Company, and round the rim is inscribed, "Ex dono et in testimonium grati animi Georgij Breton olim Clerici inclitæ Societatis Pelliparíorum, London," and on a corresponding oval, "qui obijt vicesimo nono die Februarij, 1639." Plate mark, the court hand *N*, stands for 1650, with the lion passant and leopard's head, and the initials W. M. on a shield with a Moor's head.

The POWELL CUP, similar in shape to Breton's Cup. It is a "Loving Cup," of Silver Gilt, and weighs 26 oz. It is inscribed, "The gift of Mr. Edward Powell, Citizen and Skinner, of London, 1654," with the Arms of the Company on one side, and on the other a coat,—Quarterly, 1 and 4, party per fess or and argent a lion rampant; gules, 2 and 3, six pheons 3, 2, and 1; crest, on a helmet an estoile. The plate mark, the Lombardic letter V, answers to the date 1616, with the lion passant and leopard's head, and the initials F.

A SILVER GILT LOVING CUP, similar to Breton's Cup, inscribed, "Ex dono Gulielmi Ridges, Armigeri, 13 Octo. 1670." On one side is a shield of arms having "three demi-lions ermine." On the other side is a crest, a demi-lion ermine holding in his dexter paw a battle-axe. The plate mark is the Lombardic letter V, for the year 1616, with the initials R. F. on a heart-shaped shield.

The FIVE COCKAYNE LOVING CUPS, Silver Gilt, in the form of Cocks, of which the heads must be removed for the purpose of drinking. The Cocks are placed on the backs of turtles; each Cup is 16½ inches high, and weighs 72 oz. These birds were bequeathed to the Company by the Will of Mr. William Cockayne, dated 24th October, 41 Elizabeth (1598). On the receipt of the Cocks the Company covenanted with Mr. Cockayne's executors, that "they



and their successors would thereafter use the said five Guilt Cups to be borne upon their Election day of Master and Wardens every year before the Wardens of the said Mystery for the Election of Master and Wardens, according to the true meaning of the will of the said Wm Cockayne deceased;" which has been the invariable custom ever since. These Cups are designed in the spirit of the time, XVIth Century, having the punning allusion to the donor's

name, as also in the instance of the "Peacock Cup," described below. Much of the plate of this period was made in the shape of animals and birds; in the fine Collection of Lord Londesborough, among other designs, are to be seen cocks and peacocks. The plate mark is the small black letter ħ, for the year 1565, with lion passant guardant, and leopard's head, with the letter G on a shield.—See *Illustration.*

The PEACOCK CUP. A Silver Peahen, with two Peachicks; one other is lost. It forms a "Loving Cup" on the head being removed; it is 16¼ inches high, and weighs 62 oz. 10 dwts. On the foot of the Cup is a coat of Arms in a lozenge, a chevron ermine, between three

Esquire's helmets. The ground of the foot is embossed with figures of reptiles, turtles, snails, and tree-roots. On the base is inscribed, "The gifte of Mary ye davghter of Richard Robinson and wife to Thomas Smith and James Peacok, Skinn^ers^ 1642." There is no trade mark.—See *Illustration.*

The BATEMAN CUP, Silver Gilt, on baluster stem, 12¼ inches high, weight 27 oz., inscribed, "The gifte of ye Wrp̄ll Robert Bateman, Brother of this Company, and late Chamberlaine of ye Honble Citty of London. Who deceased ye 11th Decem. 1644." On one side of the Cup are the Arms and Crest of the Company, and on the opposite side is the coat of Arms of the Donor, viz., "Or three starres issuant from as many Cressants Gules," which coat Gwillim says "was borne by *Robert Bateman* Esquier, Chamberlain of *London*, who left a hopefull and flourishing issue, viz. *Richard Bateman, William Bateman, Anthony Bateman*, now Sheriff of London, 1658, and *Thomas Bateman*, all Merchants and Members of that noble City." Of these sons Anthony was Lord Mayor in 1664, and was Knighted; and Thomas was created a Baronet in 1644, but died without issue. The plate mark is the court hand letter *B* for the year 1639, with the lion passant and leopard's head, and on a heart-shaped shield is a mullet between five bezants, and on the upper part the initials D. W. On the Cup is the Bateman crest, viz., a star issuant from a crescent.

A SILVER SALT, of octagonal form, height 9 inches, width at base 10¼ inches, weight 66 oz. 10 dwts. The foot is ornamented with the Arms of the Company, and a shield bearing "On a Cross five eagles displayed." On the top is inscribed, "The Gifte of Ben Albin Esq. late Cittizen and Skinner of London, dec^d Anno dom. 1676." The plate mark is obliterated. There is a shield with the initials W. P. and an estoile. On the rim of the Salt are four projections, or horns, which seem to have been for the purpose of supporting a covering, most probably a napkin, as it was considered desirable to keep the cover clear of the salt itself,—"loke that your salte seller lydde touch not the salte," saith "the Boke of Kervinge."

A PAIR of SILVER GILT LOVING CUPS, each of which is 12 inches high, 6 inches diameter, each weighs 37 oz., and is ornamented with repoussé work, on baluster stem, having on a shield of Arms, "three bowls, issuant from each a boar's head erect." On the rim is inscribed, "The gifte of Edward Bolle Esq. one of the Company of Skinners, 168$\frac{0}{1}$." The plate mark, the small black letter ſ, stands for 1680, with the lion passant and leopard's head, and the letters T. B. on a shield bezantée. This worthy citizen was, no doubt, of the ancient family of Bolle, extinct Baronets, of Scampton, whose principal seat was at Bolle Hall, in Swineshead, co. Lincoln. Sir George Bolle, Kt., was Lord Mayor of London in 1617; and by his wife Jane, daughter and co-heir of Sir John Hart, Kt., Lord Mayor in 1590, had a son John, who was created a Baronet in 1628. The title became extinct in the fourth generation in 1714. They had for Arms, "Azure, three bowls Or, out of each a Boar's head erected Argent." It appears that an ancestor of the family was Alan de Swineshead, Lord of the Manor of Bolle Hall, hence the canting nature of the Arms. It was at the Abbey of Cistercian Monks at Swineshead, that King John was taken ill:—

"*Messenger.* My lord, your valiant kinsman, Faulconbridge,
Desires your Majesty to leave the field;
And send him word by me, which way you go.
K. John. Tell him, toward Swinestead, to the Abbey there."
SHAKSPEARE'S *King John, Act* v, *Scene* 3.

SHAKSPEARE gives the popular version of his death, taking place there:—

"The King, I fear, is poison'd by a monk."—*Scene* 6.

The true name of the place where King John was taken ill, was not Swinestead, which is in a different part of Lincolnshire, but Swineshead, which is in the direct route from Lynn

Regis to Sleaford, where the King rested, and to Newark, where he died. Not a vestige remains of the Abbey, which was founded in 1134 by Robert de Gresley; a mansion was built from its ruins by one of the Lackton family, according to Dugdale.

A SILVER LEOPARD, collared, representing the Crest of the Company, and forming a Snuff-box, of which the head is contrived to contain one kind of snuff, and the body to hold another. Around the collar is inscribed, "*The Guift of Roger Kemp, Master,* 1680." Weight 34 oz.—See *Illustration.*

A large SILVER FLAGON and COVER, 12½ inches high, 6 inches diameter, weight 32 oz. The purchase of the Cover has a winged demi-female, terminating in foliage. It is inscribed, "The Guift of William Russell Esqr free of the Worshipfull Company of Skinners, Apr. 16. 1679." The date mark is the small text ⓠ, 1684. It has the Arms and Motto of the Company.

A SILVER SALVER, 14½ inches in diameter, weight 45 oz., standing on a foot 3½ inches high, ornamented with the Arms, Supporters, and Motto of the Company, inscribed, "The gift of Mr Lewis Newberry, Skinner, An^o^ Dom. 1684." Date mark, small text ⓠ, for 1684.

A SILVER TANKARD, 7½ inches high, 5½ inches diameter, weight 49 oz., inscribed, "The Gift of Sir Richard Chiverton, Kn^t^ and Alderman, a Member of this Company, 1686," with the Arms, Crest, Supporters, and Motto of the Company. The date mark is the small text letter ⓗ, for the year 1685.

A SILVER BOWL, or MONTEITH, diameter 13 inches, depth 6¼ inches, weight 72 oz. 6 dwts., inscribed, "The Gift of Sir Richard Chiverton. Kn^t^ & Alderman, a Member of this Company, 1686," with the Arms and Motto of the Company. The donor was Lord Mayor of London in 1658, and bore for Arms, Argent, a tower triple-towered sable, on a mount proper.

Sir Richard Chiverton, who was knighted by Oliver Cromwell, was the second son of Richard Chiverton of Trehensye, co. Cornwall, and his wife Isabel, daughter of —— Polewhele of Polewhele, in the same county. At the entrance of a small cross aisle, on the south side of Quethnock Church, Cornwall, belonging to the manor of Trehunsey, are placed against the wall the brasses of Richard Chiverton, his wife, and eleven children; also the Arms of Chiverton impaling Polewhele. Richard Chiverton died 28 July, 1617, and Isabel, his wife, died 25 May, 1631. The date mark is the same as on the Tankard, viz., the small text ℔, for 1685, with the lion passant, and leopard's head; and the initials G. G. on a shield.

A SILVER SNUFFER STAND, with SNUFFERS, inscribed, "The Gift of Sr Will Russell, K^t^ deceased." The Snuffers have the Arms of the Company, and on the box is inscribed as above; they fit into the Stand somewhat in the form of a candle. The plate mark is the court hand *w*, with Britannia, and lion's head erased.—See *Illustration.*

A SILVER CANDLESTICK, in form of an Italian Doric column, with extended base, 12½ inches high, ornamented with the Arms of the Company, and weighing 25 oz. It has been mounted with scroll branches, forming a candelabrum for three lights.

FOUR small BALUSTER CANDLESTICKS, of Silver, with inscription, "Ex dono Societat. Angl. ad Indos Orientalis Negotiant." They were presented about the year 1690.

The SILVER HEAD to the BEADLE'S STAFF, 14½ inches high, weight 74 oz.; the stem and bowl richly embossed, and having on the top the Arms, Supporters, and Crest of the Company.

A SILVER GILT TANKARD, diameter 5 inches, height 6¾ inches, weight 31 oz. 10 dwts., elaborately ornamented in repoussé work, having the Arms of the Company engraved in front, the supporter on the dexter side being a leopard, and on the sinister a loupcel, or wolf collared. It is inscribed, "The gift of James Langdon Reynolds, Citizen and Skinner, Corpus Christi, 1646." The plate mark, a small black letter f, would give the year 1646 for the date of the Tankard; it has the lion passant, and leopard's head, and on an oval shield, between a crown and a leopard's head, are the initials I. R.

The ARMS of the SKINNERS' COMPANY are—Ermine on a chief Gules three crowns Or with caps thereunto of the first.

Exhibited by the WORSHIPFUL COMPANY OF SKINNERS.

The MERCHANT TAILORS' COMPANY contributed the following specimens of their Plate, among which are fine examples of the Goldsmiths' Art.

A circular ROSE-WATER DISH, 18½ inches in diameter, 2¾ inches deep, Parcel Gilt. The rim has engraved on it scrolls of foliage and flowers, with dolphins and fruit in repoussé work. In the centre is a large raised boss, whereon is a shield of arms, viz., on a fess between eight billets a crescent, for crest, a griffin's head ducally gorged, a crescent on its breast. In the dish are engraved the Arms, Supporters, and Motto of the Company. Weight 71 oz. 2 dwts.

A circular ROSE-WATER DISH, Parcel Gilt, 19 inches in diameter, 2½ inches deep, weight 60 oz. 8 dwts. In the centre, which is enriched with three repoussé panels, are three grotesque heads, with fruit and flowers between, and on a raised boss is a shield of arms, viz., Argent on a cross formy flory azure between four Cornish choughs proper for OFFLEY. On the border are two Coats of Arms, one being those of the Company, and the second, Nebuly on a chief a lion passant guardant, being the Arms of "the Merchants of the Staple." There is also a merchant's mark, which is inscribed, "THIS IS THE GIFT OF WILLIAM OFLEY." The London plate mark, a roman capital letter N, stands for the year 1590. Sir Thomas Offley, Merchant Tailor, was Lord Mayor in 1556.

A PAIR of straight-sided SILVER TANKARDS, 9½ inches high, 6 inches diameter at top, and 7 inches at bottom, weight 55 oz. On the top of each cover is the bearded head of St. John the Baptist in the charger, and round the head NUDUS ET OPER UISTIS ME:—Naked and ye clothed me (*St. Matth.* xxv. 36). The lower parts of the sides are worked with acanthus and raffled leaves; the fronts are engraved with the Arms and Supporters of the Merchant Tailors' Company of London, with the motto as above, which however is not theirs, and with the head of the Baptist in a charger as a crest on a helmet, and inscribed, "*Thes Tankards ware made James Hewison Mr. Anthony Henrick John Hart Wardens in the Yeare of our Lord one thousand six hundred and eightie being the plate of yᵉ Guild of St. John Baptist Dublin.*" On the bottom of the Tankards is a four-leaved flower within a border. The plate marks are the small black letter c, for 1680, and a harp under a crown, the Dublin mark.

A straight-sided LOVING CUP, with a COVER, 21 inches high, 7½ inches diameter, Silver Gilt, on baluster stem and round foot; it is finished with a frosted surface. The bowl is engraved with a coat of arms, viz., a lion rampant between nine cross crosslets; crest, a lion passant on a cap of maintenance or helmet. This Cup is inscribed, "*The Gift of John Brett Senr Merchant Tailor to the Worshipfull Company of Merchant Tailors* 1680." Weight 91 oz. 3 dwts. The plate mark is the small black letter c, of the year 1680.

A similar CUP, weight 97 oz. 2 dwts, inscribed, "*The Gift of Mr John Brett Junr Merchant Tailor and one of the three present Wardens to yᵉ Worshipfull Company of Merchant Tailers* 1680." The plate mark is the same as the last.

A SILVER GILT PUNCH BOWL, 15 inches across, 8 inches deep, weight 120 oz. It stands on a bold circular foot, which, with the body, is fluted; the latter has also repoussé and chased work. The edge has a bold indentation finished with cherubs' heads from which hang leaves. Two bold handles are suspended from lions' heads. On one side of the bowl are engraved the Arms, Supporters, Crest, and Motto of the Company, and on the other a shield, whereon is engraved, A fess dancettée billetée between three lions rampant supporting as many castles, flames issuing therefrom; crest, a leopard ducally gorged sejant in flames on an Esquire's helmet. Underneath the shield is inscribed, "JAMES SMITH, Esq. Mast 1700." Round the edge of the foot is inscribed, "Mr JAMES CHURCH GAVE TOWARDS THIS PLATE ONE HUNDRED OUNCES."

A STANDARD YARD MEASURE, in Silver, with which the Company's Officer, the AULNER, measured the cloth which was sold at Cloth Fair, in Smithfield, and at St. Bartholomew's Fair. It is about §ths of an inch in diameter, and weighs 36 ounces; and near each end is engraved the Arms of the Company, and marked also with a Lombardic letter *h*, but as this is an engraved, and not a stamped letter, it cannot be the plate mark of the date. "In a dispute with the Drapers' Company as to the right of search at Bartholomew Fair, the Merchant Taylors stated that they had quietly enjoyed the right since the 27th Henry 6th (1449), and earlier, as appears by their records." In 1567, "one Pullen was committed to prison by the Warden for having an unlawful yard found in his shop during the search." The Silver Yard was last used in 1853 for the purpose of the search.—HERBERT'S *History of the Twelve Companies.*

Exhibited by the WORSHIPFUL COMPANY OF MERCHANT TAILORS.

The HABERDASHERS' COMPANY contributed several excellent examples of their Plate, of which the "Jewett Cup" is a very interesting specimen. The ceiling of the Court Room is a fine one of the time of the XVIIth Century, and from the centre is a curious pendant ornament, carved in wood, representing a double angel, wings extended, holding on one side a shield having thereon a coat of Arms, viz., Argent on a chevron azure between three besoms gules three Catherine wheels Or; these were the original Arms of the Company. On the other shield are their Arms as now borne, viz., Barry Nebuly of six, argent and azure, on a bend gules a lion passant guardant Or. Between the two shields is a double rose seeded. The width across the wings of the angels is 20 inches.

The JEWETT STANDING CUP, 13½ inches high, 5 inches diameter, Silver Gilt, in high repoussé work; the bowl is divided into three large panels, each containing a scene from the Apocryphal Book of Tobit. I. *Tobias*, accompanied by his dog, *taking the fish:* "And when the young man went down to wash himself, a fish leaped out of the river, and would have devoured him. Then the angel said unto him, Take the fish. And the young man laid hold of the fish, and drew it to land. To whom the angel said, Open the fish, and take the heart and the liver and the gall, and put them up safely" (*ch.* vi. 2, 3, 4). II. *Tobias driving the wicked spirit away:* "And when they had supped they brought Tobias in unto her. And as he went, he remembered the words of Raphael, and took the ashes of the perfumes, and put the heart and

the liver of the fish thereupon, and made a smoke therewith. The which smell when the evil spirit had smelled, he fled into the utmost parts of Egypt, and the angel bound him. And after that they were both shut in together, Tobias rose out of the bed, and said, Sister, arise, and let us pray that God would have pity on us" (*ch.* viii, 1, 2, 3, 4). III. *Tobit restored to sight:* "Tobit also went forth toward the door, and stumbled; but his son ran unto him, And took hold of his father, and he strake of the gall on his father's eyes, saying, be of good hope, my father. And when his eyes began to smart, he rubbed them; and the whiteness pilled away from the corners of his eyes; and when he saw his son, he fell upon his neck" (*ch.* xi. 10, 11, 12, 13). Between these panels are figures of angels holding up festoons of foliage on which are shields of arms: 1, the City Arms; 2, on a cross five fleurs-de-lis; 3, the Company's Arms. The lower part of the bowl is festooned with angels' busts, fruit, and foliage. The foot is ornamented with acanthus leaves and tuns, like the Camden Cup. The baluster stem has lost the griffin scrolls. Around the top is inscribed, "*The guift of Thomas Juatt deceased Anº Domⁱ.* 1629." The London plate mark is the italic small *m* for 1629.

A tall STANDING CUP, Silver Gilt, 16¼ inches high, 6¼ inches in diameter. The bowl is of a taper cup shape, ornamented with acanthus leaves, which curl over in the form of tuns, having pomegranates between, baluster stem, ornamented with two rayed buttons, and three scroll griffins, and resting on a tall bell-shaped foot, the lower part enriched with collars of ovals and squares alternately. On one side of the bowl is a shield of Arms pounced, viz.: Per chevron indented three escallops . . . .; and underneath, in pounced italics, "*Fides ex Charitate Agens Valete.*" On the opposite side are the Arms of the Company. The plate mark is the italic small *v*, of the year 1637, with the lion passant, and leopard's head, and initials $^{R.}_{V}{}^{R.}$

TWO SILVER MONTEITHS, each is 12½ inches in diameter, and 7½ inches high, with boldly scalloped edges, the raised parts of which are ornamented with cherubs' heads, drop handles suspended from the heads of lions. The body of the bowl has deeply indented scroll flutings and coarse foliage. It stands on a circular foot, which has bold concave and convex flutings. On an oval shield, on one side, within scroll work, the Arms of the Company engraved; on the opposite side is their crest. The weight of one Monteith is marked underneath, 65 oz. 13 dwts., and is inscribed, "*Applyed hereto* 64.6 *the gift of Mr. John Wyberd.*" The plate mark is the small italic *q* of 1633, with lion's head erased, and Britannia. The other Monteith weighs 58 oz. 15 dwts., and is inscribed, underneath, "*The Haberdashers' Company.*" Plate mark, letter *q* of 1633, lion passant, leopard's head, and F. G.

TWO SILVER CUPS, each 7½ inches high, and 4⅜ inches in diameter, with circular taper bowl, on baluster stem and flat circular foot, all of plain character, engraved with the Company's Arms, and inscribed on the bowl, "*The gift of Symon Willimot, haberdasher to the Worshipfull Companie of haberdashers* 1648." The plate mark is the small letter *e*, for the year 1622, with the lion passant, and leopard's head.

TWO SILVER CUPS, somewhat like the above; each 7⅞ inches high, and 4⅛ inches in diameter, the bowl rather more taper than in the last example; on it is inscribed, "*The gift of Edmond White Esquier* 1634." The plate mark is the small letter *r*, of the year 1634, with the lion passant, leopard's head, and the initials W S on a shield.

A circular SALT, Silver Gilt, 8 inches high, 6 inches diameter, presented by Sir Hugh Hammersley, Knt. On the body, in bold relief, are three distinct subjects:—I. A man ploughing with an ox, the guiding ropes being attached to the animals' horns; a second man, who is behind the ox, appears to be tending cattle. II. A third man is tilling the ground. III. A female seated in a shed by a fire holds a child in her arms; a second child is at her feet, behind whom is a lamb, and an ox stands behind the female; on the foot of the Salt are several small figures surrounded by animals, representing scenes of primitive rustic life; the ornaments of the over-hanging mouldings of the top is scroll work of flowers; on the rim is inscribed, "THE GUIFT OF S^R HVGH AMERSLEY K^T *and* ALDERMAN OF LONDON 1636." He was Lord Mayor in 1627. Weight 61 oz. 14 dwts. In reference to the first of these illustrations it is curious to find that it has been recently suggested that oxen have more power to draw from the horns than from the shoulders.

A PAIR of large plain SILVER TANKARDS, with Covers; each is 14½ inches high and 6 inches diameter, on a broad foot. The front is engraved with a shield of Arms, viz., Gules three pheons argent on a chief of the second a bar nebuly azure; crest, a demi-wolf sable bezantée, holding a broad arrow, stick gules, feathers and pheons argent, the point downwards, granted to Arnold of London, 1612. Inscribed on the under sides, "*The gift of Tho Arnold Esqr.* 1670." Weight of one Tankard 89 oz. 17 dwts.; of the other 91 oz. 4 dwts.

A tall LOVING CUP, Silver Gilt, 13¼ inches high, and 5¼ inches diameter, weight 33 oz. 12 dwts. It rests on a circular bell-shaped foot; the bowl, around which is a plain collar, is engraved with the Arms of the Company, and with another shield, on which is their crest, viz., two naked arms issuing from clouds holding a wreath of bay leaves. On the underside is inscribed, "*Applyed hereto* 31 *oz.* 18 *dwts. the Gift of M^r. Hugh Radcliffe Servt.*" The plate mark is the court hand *T* of the year 1714, with the figure of Britannia, and the lion's head erased.

A PAIR of LOVING CUPS, Silver Gilt, 11⅛ inches high, and 5¼ inches diameter, on baluster stems and round feet, finished with frosted surface; these are inscribed round the lips, "*The Guift of Thomas Stone Esqr.*" On each of the bowls is a shield of Arms, viz., Quarterly 1 and 4, a lion rampant, 2 and 3, on a chevron between three leopards' heads three mullets; and on the opposite side, in pounced work, is a crest, a unicorn's head winged rising from a wreath of flames. This coat was granted to Thomas Stone of London by Segar, *Garter.* The plate marks, which are much worn, may be the black letter b of the year 1677, with the lion passant and leopard's head.

Exhibited by the WORSHIPFUL COMPANY OF HABERDASHERS.

The SALTERS' COMPANY contributed only the three following specimens of their Plate:—

TWO LOVING CUPS, Silver Gilt, each 13⅛ inches high, and 6¼ inches diameter, plain straight-sided, on baluster stems, and round feet. Each is engraved with the Arms of Sir John Smith, Sheriff in 1669, viz., two coats, azure a lion rampant Or, on a chief Argent a mullet gules between two torteauxes, for SMITH, impaling, Gules, two chevronels within a bordure

argent, inscribed, "*Ex dono S^r. John Smith Kn^t. and Alderman.*" The weight of each Cup is 63 oz. 14 dwts. Plate mark a roman capital letter A, which applies to the year 1578, but it is difficult to reconcile so early a date with the style of the Cup.

A similar CUP, weighing 61 oz. 11 dwts., inscribed, "*Ex dono James Smith, Esq., Anno Dom.* 1667," and having the paternal coat of Smith as above, and the same plate mark.

Sir John Smith was eldest son, by a second wife, of James Smith, of Hammersmith, Alderman of London, and married first, Anne, daughter of William Wase, Esq., by whom he had a son, James, the donor of the last-mentioned cup, who died *s. p. vitâ patris.* Sir John, who died in 1670, married secondly, Jane, daughter and sole heir of Robert Deane, Esq., and his eldest son John Smith, of Isleworth, was created a baronet in 1694, but the title expired with his son John, second baronet, in 1760.

The Arms of the Company are—Per chevron azure and gules three covered salts Or, sprinkling argent; Crest, an arm holding a salt, sprinkling; Motto: Sal sapit omnia.

A large SILVER BOWL, 13 inches diameter, 10 inches deep, weight 113 oz. 13 dwts. It has a boldly indented edge, and two ring handles suspended from lions' heads, and is inscribed, "*Ex Dono S^r. Nich^s. Crispe Kn^t. and Bar^t. Anno Dom.* 1666," with his coat of arms, viz., argent on a chevron sable five horse shoes Or, with the badge of Ulster in dexter chief.

Sir Nicholas Crispe, grandson of Sir Nicholas Crispe, Kt. of London. and great grandson of Elias Crispe, Alderman and Sheriff of London in 1625, was created a Baronet 14 April, 1665. He advanced large sums of money to assist Charles I., and all the succours from abroad passed through his hands. For his loyalty his property was severely confiscated by the Commonwealth party, and his splendid mansion at Hammersmith was plundered during the Civil War, in which he behaved with great gallantry at the head of a regiment of horse, raised at his own expense. He died in 1665, and was buried at Hammersmith. His mansion there was purchased by Prince Rupert for his mistress Margaret Hughes; in after-times it became the property of the Margrave of Anspach, and Caroline, Consort of George IV., also resided there. The Baronetcy became extinct in 1740, when Sir Charles Crispe, great grandson of the first holder, died without issue.

Exhibited by the WORSHIPFUL COMPANY OF SALTERS.

The VINTNERS' COMPANY contributed several articles of their Plate, of an early and excellent character.

A COCOA-NUT, mounted in Silver Gilt, 7½ inches high, and 4 inches in diameter, on a circular foot. Round the Nut are Gothic vertical bands, connecting the lip with the foot, which is divided into small panels, ornamented with pine-apples, a dolphin, a mermaid, and the cross-keys. The lower part of the foot has a battlement, and small Gothic tracery. The plate mark is the Lombardic capital A, for the year 1518, like that on "the Hanap" belonging to the Ironmongers' Company (of which an Illustration is given), and in character the two articles are much alike.

A TANKARD, 7½ inches high, the body is of delft, and globular in form, with an upright neck; it is mounted in Silver Gilt, and has a handle and cover; a narrow silver collar round the lower part of the neck is attached to the foot by three upright bands, the handle is engraved with foilage, and on the square part at the top is, THINK AND THANK, and the date 1563; a broad collar round the neck is engraved with XVIth Century panels, in the centres of which is, THANK DAVID GITTING FOR $\frac{I\,S}{Y}$. The cover is embossed with fruit and lions' heads in panels, and on a circular boss on the top is a shield enamelled with the Arms of the Company, Sable a chevron between three tuns argent, impaling a merchant's mark, D. G. The purchase knob is formed of two melons, with the stalks twisted together. The plate mark is the small black letter ℓ, of the year 1562, with the lion passant.

The MILKMAID CUP, a small WINE CUP, Silver Gilt, in the shape of a female, whose petticoat forms the Cup. She wears a plain apron, with an enriched border; and an under skirt, which is pounced over to represent embroidery; also an outer robe, open in front, thrown back, and fastened behind with a clasp; a tight-laced bodice, tight sleeves with deep cuffs, and her hair is dressed in the fashion of the period. The figure holds above her head a small vessel in form of a milk-pail, on the underside of which is a Tudor rose; the pail is hung on pivots on scrolls from the hands of the figure. The purpose is a sort of trick, the figure being inverted, both cups filled with wine; care must be taken in drinking off the larger cup without spilling from the smaller one. There is no plate mark, but the Cup belongs to the XVIIth Century, when such vessels were common. The late Lord Londesborough possessed several; and Lady Sophia Des Vœux has a fine "Milkmaid Cup," in Silver, on the apron of which is inscribed:—

> "Hands of I pray you Handle not me,
> For I am blind and you can see,
> If you love me lend me not,
> For fear of breaking bend me not."

And around her pail—

> "No Cut to unkindness, no woe to want,
> When riches faile, friends growe scant."

In this Cup the plate mark, a large black letter A, stands for 1658. Every new member, I understand, is expected to prove his skill in performing the feat of drinking from this vessel successfully.—See *Illustration.*

A circular SILVER BEAKER, 7 inches high, and 4 inches in diameter, standing on a round foot, ornamented with a gadroon border. This vessel is engraved with XVIIth Century scrolls and flowers, and it much resembles a beaker exhibited by Mr. Dexter. It is inscribed, "C. R. M. R. *The gift of Anthonie Pawle marchant to his Maiesties Wine porters* 1638."

A plain round SILVER WINE CUP, 5½ inches high, 3½ inches diameter; the bowl is of very taper form, on a baluster stem, and inscribed, "C. R. *The Gift of Mr. Antony Palle, marchant to his Magisties Wine Portters* 1638." The plate mark is the small italic letter *q*, of the year 1633; the date is on the Cup.

A very similar CUP, of Silver, but rather larger, with the same inscription, and marked with the court hand *a* of the year 1638; which date is on the Cup.

A SQUARE SALT, Silver Gilt, with COVER. It is 12 inches high, and 4½ inches square; on the panels at the sides, in bold relief, are four female figures representing Virtues, viz.:—1. JUSTICE, with sword and scales: 2. FORTITUDE, holding in her left hand a blazing heart, and in her right a dart, the scales at her feet: 3. TEMPERANCE, pouring from a vessel into a cup: 4. CHASTITY, with a lamb at her feet; all within landscapes; and at the angles are therm figures. The cornice and foot are boldly moulded and richly embossed. The whole rests on four sphinxes crowned; above the arch of each panel is an escallop. The cover is surmounted by a female figure, standing on a richly embossed vase, a serpent is coiled round her, and she holds a shield whereon are the Arms of the Company. Underneath is engraved: "*Ye gift of Mr. John Powel Master of the Worpfull Company of Vintners, Anno Dom*, 1702." The plate mark is the small black letter m, of the year 1689.

The allusions to the position of "the Salt," at dinner tables are frequent with poets; several quotations are given in this section. CARTWRIGHT also has one in his *Love's Convert*—

> "Where you are best esteem'd,
> You only pass under the favourite name
> Of humble cousins that sit beneath the salt."

A LOVING CUP and COVER, Silver Gilt, 17 inches high, 6¼ inches in diameter, on baluster stem and round foot, and finished with a frosted surface; weight 49 oz. 18 dwts. It is inscribed round the lip,—"*The Guift of Sr. Thomas Bloodworth Knt. & Ald of ye. Citty of London to ye Worshipfull Company of Vintners*, 1682." The plate marks on the Cover are the lion passant and leopard's head, and the court hand letter *Q* of the year 1653. The front of the Cup is engraved with a shield of two coats of Arms, viz., Barry of six argent and sable, in chief three torteauxes within a bordure ermine, for BLOODWORTH, impaling a chevron ermine between three lions passant guardant Or, for . . . . .; and on the opposite side is the

Crest of Bloodworth, On a wreath a naked arm guttée de sang holding a wreath of laurel leaves. Sir Thomas Bloodworth, who was Lord Mayor in 1665, was one of the persons who were intended by Charles II. to be created Knights of a new Order, to be called "The Royal Oak,"—but the idea was given up.

A tall standing CUP and COVER, Silver Gilt, 2 feet high, 6½ inches in diameter. The bowl, foot, and cover are ornamented in repoussé work with pomegranates, tuns and foliage. The cover terminates in a pierced obelisk resting on four griffins and scrolls; on the apex, which is probably older than the rest of the Cup, is an equestrian figure in armour. The stem of the Cup is a baluster, with four griffin-scrolls attached, and standing on a tall bell-shaped circular foot. The bowl of the Cup is inscribed, "*The Gift of S^r. Thomas Rawlinson, K^t. and Alderman, Sherive of London & Middlesex, Master of y^e. Worshipfull Company of Vintners, An^o Dom* 1687." On the bowl are two coats of arms engraved, one being those of the Company, and the second, Gules two bars gemelles between three scallop shells, Argent, for RAWLINSON; and the crest, on a knight's helmet, a duck or sterne, holding an escallop in its beak, being the crest of Sir Thomas Rawlinson, who became Lord Mayor in 1705–6. This piece of plate much resembles the Camden Cup of the Paper Stainers' Company, and is probably by the same artist. Weight, 64 oz. 13 dwts.

Exhibited by the WORSHIPFUL COMPANY OF VINTNERS.

THE CLOTHWORKERS' COMPANY sent the following selection of their Plate, of which the WILLIAMSON and PEPY'S CUPS possess peculiar interest.

A circular SILVER ROSE-WATER DISH, very deep, 18 inches diameter, the centre somewhat raised, surrounded by dolphins and fruit in six panels. The edge is elaborately engraved with scrolls of roses, dolphins, and fruit. On the underside is inscribed, "The gift of Mr. Joseph Jackson, Clothworker, 1627." On the centre is a coat of arms, a greyhound courant in fess between three pheons. The crest is a demi-greyhound holding a pheon.

A plain square Hour-glass shaped SALT, Silver Gilt, 8¼ inches square, and 9 inches high. On the top, in which is the circular cellar, there are four raised guards at the angles. It has the Arms and Crest of the Company, and is inscribed, "*The Gift of Roger Dunster, Clothworker,* 1641." The plate mark, a court hand *b*, answers to the year 1639-40.

The "WALDO CUP," 21 inches high, diameter 6½ inches, weight 79 oz. A Loving Cup, with Cover, Silver Gilt, of very bold repoussé work in flowers and foliage, very naturally designed, the gift of Mr. Daniel Waldo, who was Master in 1655. On one side are the Company's Arms, and on the other those of the Donor, viz., Or a bend between three leopards' heads, azure. The Cover is also of repoussé work, and is surmounted by the ram. The baluster stem is richly engraved.

A DRUM SALT, circular, Silver Gilt, height 7½ inches, diameter 5¼ inches. It has bold repoussé work, and stands upon three scallop shells. It bears the Arms of the Company, and of Waldo, with the inscription, "*The guift of Daniel Waldo Clothworker Esquer, An^o* 1660."

The PEPYS CUP. Height of Cup, with Cover, 23 inches, diameter 8 inches, weight 166 oz. 5 dwts. This is a large standing Goblet and Cover, of pierced silver flowers and scrolls. The Cup has a silver gilt lining. The scrolls are in four panels; in one is the teasel, in a second is the ram, in a third the habbicks, and in the fourth a griffin bezanté. The Cover is surmounted by a ram seated. On the Cup is an inscription in italics, "*Samuel Pepys Admiralitati Angl: à Secretis & Socēt: Pannif: Lond: Mr An.* MDCLXXVII. D." On the foot are the Arms of Pepys, viz., Sable, on a bend Or three fleurs-de-lys, sable, between two nags' heads erased, argent. In another panel are the initials S.P.C., and in the fourth panel is the Crest of Pepys, viz., A nag's head erased bridled and ducally gorged. The Earl of Cottenham is descended from John Pepys, elder brother of Thomas, the grandfather of Samuel Pepys.—See *Illustration.*

The "JOHN BULL" PUNCH BOWL, diameter 14¼ inches, height 11¼ inches, of Silver, the bowl of which is embossed in bold relief; the handles are suspended from bulls' heads. The inscription is, "The gift of Sir John Bull Mast. to the Worshipfull Company of Clothworkers, Anno 1718." On one side are the Arms of the Company, which are thus given by Guillim, "Sable, a chevron Ermine between two Habicks in chief and a Tessell in base, proper." Crest, a ram statant. Motto, "My Trust is in God alone." Supporters, two griffins. On the other side of the bowl is the Coat of Sir John Bull, viz., Or, three bulls' heads gules, and his Crest, a bull's head on a winged wreath.

The WILLIAMSON CUP, 23 inches high, weight 104 oz. This is a Loving Cup and Cover of Silver Gilt. On the cover is the Crest of Williamson, viz., From a ducal coronet a demi-eagle displayed, with the Motto, "ALARUM TVARVM SVB VMBRA." On one side of the bowl is the following inscription,—"*The Guift of the Right Honourable Sr. Joseph Williamson, Kt. One of His Maty's Most Honble Privy Counsel and Principal Secretary of State, and Master of this Worful Company A.D.* 1676." In the second division are the arms of the Donor, viz. Argent a chevron engrailed between three trefoils gules. In a third panel are the Company's Arms and Motto, and in the fourth the Crest of Williamson, a demi-eagle displayed holding in his beak a trefoil.

Sir Joseph Williamson was the son of the Rev. Joseph Williamson, Rector of Bridekirk,

Cumberland; he came to London as Secretary to Mr. Richard Tolson, M.P. for Cockermouth; was admitted a Member of Queen's College, Oxford, and took his degree of M.A. in 1657, when he was elected a Fellow. After the Restoration, he was Secretary to Sir Ed. Nicholas, Secretary of State, and subsequently to Lord Arlington. He then became Clerk of the Council, and was Knighted. In 1674 he succeeded Lord Arlington as a Principal Secretary of State, and was a P.C. He was committed to the Tower by the House of Commons in 1678. In 1679 he married Catherine, widow of Henry Lord Ibrackan, and sister and heir of Charles Stuart, Duke of Richmond and Lenox; he died in 1701. In 1678 he was elected President of the Royal Society. He had presumed to recommend to the celebrated Anne Clifford, Countess of Dorset, Pembroke and Montgomery, a candidate for her borough of Appleby, her reply was, "I have been bullied by an usurper, I have been neglected by a Court, but I will not be dictated to by a subject: your man shan't stand."

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

THE LEATHERSELLERS' COMPANY contributed the following specimens of their Plate:—

FOUR CUPS, Silver Gilt, each 7½ inches high, and 4½ inches diameter, on plain baluster stem, and inscribed on the bowl, "*The guift of George Humble letherseller* 1640." On one side is the coat of Arms of the Leathersellers' Company, and on the other those of Humble, viz., Sable, a buck trippant Or, a chief indented (of the last), with a crest, a demi-buck wreathed round the neck. George Humble was Deputy of Langbourn Ward in 1633, and by his wife Agnes, daughter of John Moody, had a son William, who was created a Baronet in 1660, having lent £20,000 to King Charles II. during his exile. The title became extinct in his last male descendant, the sixth baronet, Sir John Humble, who died in 1745, aged six years. The plate mark, a court hand letter *C*, answers to the year 1640. Weight of each Cup, 16 oz. 5 dwts.

Exhibited by the WORSHIPFUL COMPANY OF LEATHERSELLERS.

The BARBER-SURGEONS' COMPANY contributed the following fine specimens of their Plate, two of which possess great historical interest, on account of their Royal Donors, and their artistic merits are of a high order:—

A SILVER GILT GRACE CUP and COVER, presented by KING HENRY VIII. to the BARBER-SURGEONS' COMPANY.

On the stem and foot are chased repoussé scrolls with the Tudor rose and fleur-de-lis. The bottom of the Cup is plain, with four vertical bands, from which hang as many small bells, from lions' heads, and an engraved border of the above badges, together with the portcullis, alternately. The cover is flat, and similarly engraved, surmounted by the Royal Arms of France and England, with a greyhound and lion as supporters, above which is a crown. It is inscribed inside the cover, "Henrici R. munificentia ne posteris ignota maneat, Johannes Knight, R+C+P. 1678."

This Cup is noticed by that famous gossip, Samuel Pepys:—"About 11 o'clock, Commissioner Pett and I walked to Chyrurgeons' Hall, we being invited thither, and promised to dine there . . . . . Among other observables we drunk the King's health out of a Gilt Cup given by King Henry VIII. to this Company, with bells hanging to it, which every man is to ring by shaking, after he hath drunk up the whole Cup."—*Diary.* (Lord Braybrooke's Edition, vol. iv., p. 30.)

The ROYAL OAK GRACE CUP, presented by KING CHARLES II. to the BARBER-SURGEONS' COMPANY. It is of Silver, in the form of an oak tree, the bowl being supported by the trunk and branches; on the side of the Cup are four shields, two being inscribed "Donum munificentissimi Regis Caroli Secundi Anno 1676"; and, "Impetrantibus Chirurgis Regijs Johanne Knight Chirurgo Regis principalj et Jacobo Pearse Eodem anno S . . . . . Magistro." The other two shields are emblazoned with the Arms and Crest of the Company; from the shields hang four gilt bells, shaped like acorns; the whole is profusely chased with leaves and garlands. On the Cover, which is surmounted by an arched crown, gilt, with the Royal Arms and supporters, are bosses of the rose, thistle, harp, and fleur-de-lys. The Cup is altogether 16¾ inches high. See *Illustration.*

FOUR LOVING CUPS, in Silver, with Covers, frosted; each surmounted by a figure of MARS, and ornamented with the Arms of the Company, and of the Donor. The first Cup is inscribed, "Charisma Martini Browne Armigeri Nuper Senatoris Ciritatis Londinensis & Præfecti Societatis Barbitonsor. & Chirurgor. 1653"; the shield bears, quarterly 1 and 4 three mullets, 2 and 3 a bugle horn between three escallops. The second Cup is inscribed, "Ex dono Thomæ Bowdeni Chirurgi et hujus: Societatis Gubernatorum quarti Anno Dni 1654." The shield is quarterly, argent and gules, in the first quarter a lion passant guardant.

The third Cup is inscribed, "The Guift of John Frederiche Alderman and of this Societie Master Anno Dni 1654." The shield has on a chief three falcons.

The fourth Cup is inscribed, "The Gift of Thomas Bell Chirurgion .˙. to ye Worshipfull Company of Barber Chirirgions London July 28, 1663." The shield has on a chief three bells.

A SILVER FLAGON, with the Company's Arms and those of the Donor; inscribed, "Thomas Collins Artis Chirurgiciæ professor peritissimus ut symbolum amoris venerabili Chirurgorum Societatæ hoc donavit." Arms, on a bend three martlets within a bordure ermine, in the sinister quarter a crescent. Crest, a demi-griffin collared.

Exhibited by the WORSHIPFUL COMPANY OF BARBER-SURGEONS.

The ARMOURERS' COMPANY exhibited many fine specimens of their Plate.

A MAZER BOWL, height 5½ inches, diameter 11½ inches. The Wooden Bowl was presented by Everard Frere, the first Master, after the incorporation in 1453. It is lined with Silver, the edge being turned over to form a rim. This rim is secured to the silver foot by four vertical bands. All this silver belongs to the inscribed date, 1579, and cost "£12 4*s.* 4*d.*" The inside has a raised silver boss in the centre, which appears to be of an older date than the mounting. On the inside is an engraved figure of St. George and the Dragon; on a scroll proceeding from the mouth of the Saint is inscribed—: PVT : ON : ALL : THE : ARMOR : OF ∴ GOD. Next on two scrolls is inscribed—SOLI ⋮ DEO . HONOR . ET ⋮ GLORIA . ; and THE ⋮ GIRDEL ⋮ OF ⋮⋮ TRVTHE.

In the second compartment are the Arms and Crest of the Company, and above is their Motto—MAKE ⋮ ALL ⋮ SVRE . ; then follows on two scrolls, THE ⋮ SWORD ⋮ OF ⋮ THE ⋮ SPIRIT : and . ⋮ THE ⋮ SHEELD ⋮ OF ⋮ FAITH .

In the third compartment is a Cross within a wreath, and then on two scrolls, THE ⋮ BRESTE ⋮ PLATE ⋮ OF ⋮ RIGHTEOVSNES . and THE ⋮ HAVLMET ⋮ OF ⋮ SALVATION ∴ EPHE ⋮ VI ∴

On the rim externally is engraved—EVERERD . FRERE . GAVE . THIS . MASER . GARNISH . W . SILVER . W . WAS . NEW . GARNISHED . AN . FOR . Y . POOR . ROGER . TINDEL . M . R . LOKSON . I . PASFILD – WARDENS . FEARE . GOD . AND . HONOVR +

T ⋮ T ⋮ 13 ONCES ⋮ C ⋮ O ⋮ 1579 ⋮ E

R

∴ THE KING ⋮

Round the foot . ✠ I . FOSTER . W . WILLIAMSON . R . SHOWIN . WARDENS . OF . THE . YEMANRIE .

And on the bands . ECCE . QVAM . BONVM . ET . QUAM . IOCVNDVM . HABITARE . FRATRES . IN . VNVM . PSALM CXXXIII . 1 . *Vulgate.*

The Hall mark is the roman capital A of the year 1578–9.

The "RICHMOND CUP;" a standing Cup and Cover, Silver Gilt; height 13 inches, weight 31 oz. It is inscribed on the Cover,—✠ PRA . FOR . IOHN . RICHMVND . IENTYLMAN . CETISN AND ARMERAR . OF . LONDON. AND . EME . AND . IESABELL . HIS . WYVES. This inscription is repeated, with trifling variations, on the bowl. On three lobes of the foot are pounced the initials IR; ER; and IR; each united by knots, being the initials of John Richmond, and his wives, Emma and Isabel. This fine Cup was presented in 1557, but it appears to be of earlier date, and it has been ascribed to the XVth Century.—See *Illustration.*

A DANCETTE POT, of Silver, with Handle and Cover; height 7¼ inches, diameter 4 inches, weight 17 oz., and cost "v l^{li}. iii s. vi^{d}." On the bottom is a coat of Arms, a fesse dancetté, in chief three crescents; and on the lid is inscribed, + THE . GIFTE . OF . THOMAS . TYNDALE . BACHELAR . 1574. On the body of the Cup,—TO . REMEMBAR . THE . POORE. The Hall mark is a small black letter k, for 1567.

The "OWL POT," 7¾ inches high, of brown Flemish stoneware, a figure of an Owl, of which the head forms the cover to the jar. An entry in the Company's Books, under the date of 1537, states, "This year the 26 day of Aug. Julyan late the wife of William Vyneard alias Seger deceased and gave to the Hall a stone Pot like an Owl with certain silver about it gilt the value of 26s. 8d."

A STANDING CUP and cover, Silver Gilt, height 12 inches, diameter 4 inches. The Cover has a figure with a shield, on which is a helmet surmounted by the Crest, on a wreath a wild boar statant; the initials W. B., for William Bisby, a member of the Company, by whom it was presented in 1582. The plate mark a roman capital Q, stands for 1533.

The "DOXIE CUP," a standing Cup and Cover, Silver Gilt, chased, height 15 inches, diameter 5 inches; it is inscribed on the cover: THE GIFT OF JOANE DOXCIE. The stem represents the trunk of a tree. The plate mark is a roman H in escutcheon, with lion passant, answering to 1585. On the Cup are the Arms, "a lion rampant charged with a crescent, and a canton." Crest, on a wreath a double-headed eagle's head erased, charged with a crescent. It was presented to the Company in 1605. The bowl is engraved with scroll work composed of different flowers and acorns, and lovers' knots, over one of which are the initials I. B.

A COCOA-NUT HANAP, mounted in Silver Gilt, 10 inches high, 4¼ inches diameter. It is inscribed on the neck, THE GIFT OF IOHN PASFYLD, ARMOURER AND ISABEL HIS WIF. Date 1598. The mountings are ornamented with wyverns, and the stem is formed of three scrolls.

The "CHAPMAN CUP"; a vase-shaped Cup, with Cover, of which the top ornament has been broken off. The Cup is united to a stem by three scroll brackets, and the whole is most elaborately enriched in repoussé work with bands of foliage, scroll ornaments, flutings, and egg-and-tongue mouldings. On the body of the vase are engraved three coats of arms, with mantlings, helmets, and crests, being those of the Armourers' Company, and of the Donor, viz., per chevron in chief three demi-lions rampant, in base a crescent; Crest, a man's arm in armour embowed proper, couped at the shoulder, holding erect a banner displayed, thereon a plain cross, for CHAPMAN. On the rim of the Cover is inscribed,—✠ THIS + COVPE + IS + THE + GIFTE + OF + EDMOND + CHAPMAN + TO + THE + ARMARERS + HALL + WATINGE + XXX^{ox} 4^{d} TER + ANNO + 1581. The height of this very fine specimen is 9⅜ inches, and with the Cover 14 inches; diameter 4¼ inches. The marks are a leopard's head, lion passant, a roman capital letter C, for the year 1580, and the maker's initials, S. B.—See *Illustration.*

A SALT and COVER, purchased by the Company in 1604. It is cylindrical, with richly ornamented bands at top and bottom, and stands on three eagles' claws. Underneath are the initials, W. R. It has a raised Cover, inscribed towards the top,—MAKE ALL SVRE,—and above this is a date, 1604. The whole is surmounted by a female figure standing on a globe, holding in her right hand a ball, and supporting by her left hand a shield with the Company's Arms engraved thereon. The height of the Salt is 6½ inches, that of the Cover 5 inches; diameter 5 inches.

The "DIXON CUP," a standing Cup and Cover, 12½ inches high, 4¼ inches diameter, egg-shaped bowl, on baluster stem and circular foot, finely engraved with scroll foliage, and rose branches in flower. It is inscribed round the rim—THE . GIFT . OF . ADAM . DIXON, ARMORER . DECEASED . THE . XXV . DAYE . OF . MARCH . 1598. On the base, PERFORMED . BY . HIS . EXECUTER . IOHN . MAXFEILD. On one side of the Cup are engraved the Company's Arms, and on the other, St. George and the Dragon. The plate mark is a Lombardic A, of the year 1598.

The "MAXFIELD CUP," a standing Cup, Silver Gilt, similar to the foregoing in size and design, and inscribed, THE . GIFT . OF . IOHN . MAXFIELD . ONE . OF . THE . ASSISTANTS . OF . THE ARMORERS . DECEASED . THE . XVII . *of* . *Iune*, 1608. On the foot is inscribed, Performed . BY . HIS . EXCECVTRIX . HELLEN . MAXFIELD. The plate mark is a Lombardic L, of the year 1608.

The "LEYCROFT CUP," a tall STANDING CUP and COVER, Silver Gilt, 20 inches high, 6 inches diameter, of rich repoussé work, in compartments alternately of landscapes and flowers. The stem is formed of the trunk of a tree, with a man whose hand is pierced as if for an axe. On the top of the Cover is a Roman soldier standing on a pyramid ornamented with scrolls and chevrons, and holding a shield on which are the Donor's initials $\frac{L}{S.\ A.}$ On the rim of the Cup is inscribed, THE . GYFT . OF . SAMPSON . LEYCROFT . CITIZEN . AND . ARMORER . OF . LONDON . DECEASED . ANO . DOMINI . 1608. The weight, "33 oz. 10 dwt.," is inscribed on the bottom. The silver leaves on the underside of the bowl and on the foot are evidently the work of a later period.—See *Illustration*.

The "FOSTER CUP," a tall Standing Cup and Cover, 20 inches high, $4\frac{3}{4}$ inches diameter, Silver Gilt, of repoussé work. On the top of the Cover is a figure of St. George and the Dragon, on an open work pyramid. Round the rim of the Cup is inscribed, "*The gift of John Foster y^e Elder Deseased Twise M^r of this Compynye* and *in Larged by his son John Foster, now of this same Compyny Año* 1631." On the bowl are the Company's Arms, and those of Foster, "a chevron between three bugle-horns stringed, a martlet for difference." Crest, an arm in armour, holding a tilting spear.

Six "Pounced" WINE CUPS, of Silver, three larger, 6 inches high and 4 inches diameter; and three smaller, $5\frac{1}{2}$ inches high, and $3\frac{3}{4}$ inches diameter. They are all inscribed, "*The Guift of Gawen Helme Brasier Anno* 1633." The plate mark, the Lombardic letter I, answers to 1606.

Six plain WINE CUPS, of Silver, of similar shape to the preceding Cups, and presented by the same Donor, and inscribed as before.

These Cups are in imitation of the old Venetian glass, and in shape much like the shallow champagne glasses in modern use.

Two plain SILVER PORRINGERS, or Posset Cups, 4½ inches high, 4½ inches diameter. Inscribed, "*The guift of Alexander Normington* 1665." The plate mark, 𝔊, is for 1664.

A STANDING CUP and COVER, Silver Gilt, 9⅛ inches high, 3¾ inches diameter, chased in arabesques, underneath the foot are the initials, T P I. The plate mark, a small german-text t, in escutcheon, answers to 1682.

Three small SILVER "BEER BOWLS," 8 inches high, 4¼ inches diameter. Each has St. George and the Dragon engraved on the side, and weighs 12 oz. 5 dwts. Date 1751.

Exhibited by the WORSHIPFUL COMPANY OF ARMOURERS AND BRAZIERS.

The COMPANY of WAX-CHANDLERS sent the following contributions:—

A large straight-sided LOVING CUP and COVER, Silver; 20½ inches high, 6¾ inches diameter, on a baluster stem, and a round foot; on the Cover stands a gilt figure of Mars with a spear and shield, all of very rough execution. This Cup is engraved over the whole surface with subjects and articles relating to the production and manufacture of wax. On the bowl is a man tingling a swarm of bees, and another is hiving the same from the bough of a tree; and two shields of Arms, viz., 1st, the Arms of the Company; 2nd, Argent, on a fess cotised azure three fleurs-de-lis, Or, for NORMANSELL. Crest, a demi-female, holding in her left hand an annulet, and inscribed, "*The Gift of Richard Normansell Gent. Tenant to ye Companie.*"

On the Cover are the following subjects:—on a table stands a taper-roller fitted with scissor-snuffers; a melting cauldron on a fire; a man with ladle in front of a fire-place, accompanied by his turnspit; a naked figure kneeling at a desk, at the side of which is a large taper, which he appears to have just lighted; a robed female with basket on her head, and with a sickle cutting cotton for the wicks from the tree; on the foot are figures in Eastern costume, bee-hives on stands, a griffin on a pedestal, birds, fountains, dolphins, &c. The plate mark is the small black letter f, of 1563.

A massive plain SILVER SPOON, 9 inches long, Parcel Gilt, with enriched knob, on the flat of which is engraved a bee-hive; on the back of the stem is inscribed, "1667 *Twise presented to ye Company for their use & no otherwise to be disposed of.*" London plate mark, a small text n, for 1630. In front of the stem is inscribed "WILLIAM COLBVRNE 1653."

HEAD of the BEADLE'S STAFF, in Silver, 11½ inches high, and 6 inches wide, supported on a bee-hive, and ornamented with the Arms, Supporters, Crest, and Motto of the Company.

Exhibited by the WORSHIPFUL COMPANY of WAX-CHANDLERS.

The GIRDLERS' COMPANY contributed the following articles :—

A SILVER MACE, bearing date 1664; TWO SILVER CUPS, bearing date 1652, and 1674, inscribed with the names of the respective donors, Messrs. Planner, and Wickens.

Exhibited by the WORSHIPFUL COMPANY OF GIRDLERS.

The following articles of Plate were contributed by the WORSHIPFUL COMPANY of SADDLERS :—

A COCOA-NUT CUP, or HANAP, with Cover, 12 inches high, in Silver Gilt mounts, which are richly chased. The Nut is divided in three panels by vertical bands of female therm figures ending in twisted serpents. In each compartment is a subject from the New Testament, carved in good relief; viz. :—1. The Annunciation, in which the vase of lilies is placed between the angel Gabriel and the Blessed Virgin Mary; above is the Holy Spirit in a human form. 2. The Nativity, in which many figures are introduced. 3. The Adoration of the Magi, who are offering their gifts of gold, frankincense, and myrrh. This Nut may probably be ascribed to the XVth Century, which was rich in such specimens.

THREE PIPE-LIGHTS, in Silver, each is 5¼ inches high, on baluster stem, with hexagonal foot; the Company's Arms on each. They have the date-mark a roman capital letter **E**, which answers to the year 1582.

A MASSIVE SILVER FLAGON, Parcel-Gilt, 8 inches high, 6½ inches in diameter; ornamented with repoussé work in high relief. On the body is the representation of a stag-hunt in a wooded landscape, wherein are two cavaliers, with their attendants; one is in the act of mounting his horse, whilst the other on horse-back pursues the stag, at which he has discharged his gun, the smoke being expressed. It is inscribed, *Edmund Lee* 1676; and on the top of the cover is his coat of Arms, viz., Quarterly of 4; 1, Azure, two bars Argent over all a bend gules, LEE of Plaistow; 2, three lozenges 2 and 1; 3, Seme-de-lis, on a chief indented 3 crowns; 4, a fleur-de-lys. Crest, an arm habited, embowed, holding a sword erect, on which is a snake entwined, LEE.

TWO PUNCH LADLES, Silver, Parcel Gilt; each is 14½ inches long; oval bowl, gilt 4½ by 3½ inches; on the handle are the Arms, Crest, and Motto of the Company. On one ladle is inscribed, *The Gift of Mr. William Smart, A. D.*, 1817. In the bowl is inserted a large gold coin of Queen Anne, date 1708, of which the reverse is seen on the underside of the bowl. In the same manner the bowl in the second ladle has a fine large gold coin of Queen Elizabeth, who is seen in profile, holding the sceptre and orb, the crown on her head, and her dress having the large purfled sleeve. Around is the Queen's favourite motto POSVI : DEVM : ADIVTOREM : MEVM. On the reverse are the Royal Arms, France and England, quarterly, and the legend,—ELIZABETH : D.G. ANGL : FRA : ET : HIBER : REGINA.

A TWO-HANDLED CUP and COVER, Silver, 8 inches high, and 7 inches in diameter; highly repoussé in foliage on the top, and on the body, with a rich border of foliage. Inscribed, *The Gift of Peter Rich Esquire*, 1681. The date-mark, a small black letter ꝺ, answers to the year 1681.

A ROSE-WATER DISH, Silver, 27 inches in diameter, the rim highly embossed with flowers and foliage. In the centre, on a raised boss, within a wreath of flowers, are the COMPANY'S ARMS, viz.:—A chevron between three saddles; Crest, a horse passant, on his head a plume of three feathers; Supporters, two horses bridled; Motto, OUR TRUST IS IN GOD. On the margin of the dish is a coat of Arms of the Donor; Argent on a chevron three crosses patée fitchée; Crest, on a coronet a ram's head.

The EWER belonging to the Dish; Silver, 9¼ inches high, 5⅜ inches in diameter; with one handle, short stem on circular foot, engraved with foliage. On one side are the Company's Arms, Crest, Supporters, and Motto, and on the other side the Donor's Arms and Crest.

A MASSIVE SILVER TANKARD, tapering, with Cover; 7½ inches high, and 5¼ inches in diameter at top, large bow handle and purchase. The Arms, Crest, Supporters, and Motto of the Company are engraved on the body of the Tankard on a large scale, and the following inscription,—*The Gift of Mr. John Sawyer Late Master of this Company Anno* 1695.

AN OCTAGONAL SALT, in Silver, very massive, 6 inches high, 7½ inches across, with four volute scrolls or horns; on the body are engraved the Arms, &c., of the Company; and it is inscribed, *The Gift of Thos. Fizer Master of the Working Sadler Company*, 1686–1687. The date-mark is a small text letter ſ, which answers to the year 1686. The use of the horns was to sustain a napkin placed to keep the salt in the cavity clean.

A CIRCULAR SALT, in Silver, 5 inches high, 7½ inches in diameter, with three horns, and inscribed, *The Gift of Edward Benſkin A Member of this Company, The* 18 *Septembr* 1690. Weight 30 oz. 10 dwt. The letter E is pounced in.

A SILVER CANDLESTICK, 13½ inches high, in form of a Roman Doric column, with hollow and cabled flutings, on octagonal base, 7½ inches across. In the hollow moulding of the base is, on one side a coat of arms, viz., ermine and azure a fleur-de-lys counterchanged, a canton Or; on the other side an inscription, *The Gift of Richard Banner to the Worshipful Comp. of Sadlers Anno* 1702. The Donor was Clerk to the Company.

TWO SILVER MONTEITHS, scalloped edges, each is 12½ inches in diameter, and 8 inches high, drop handles from lions' heads. On one Monteith, which is plain, the Company's Arms, &c., are engraved on one side, and on the opposite side on a shield, a chevron between three mascles, in chief two swords saltier-wise between two fleurs-de-lis; crest, an arm holding a sword. Inscribed, *Michael Tesmond Vetuſtiſsimæ Ephippiariorum Societatis per Biennium Præses hoc Dono dedit Sep.* 24, 1720. Weight 76 oz. 14 dwt. The second Monteith has eight panels, formed by embossed and frosted margins; in one panel are the Arms, &c., of the Company; in another is a shield with the initials E H R. interlaced; in a third panel the inscription, *Ex dono Johannis Packe Armigeri et Dignitiſsimæ Societatis Ephippiariorum Præsidis.* In a fourth

compartment is a coat of Arms of the Donor, viz., Quarterly Argent and Ermine, in the first quarter a cinquefoil. Crest, on a helmet a demi-lion holding an anchor.

Exhibited by the WORSHIPFUL COMPANY OF SADDLERS.

The CARPENTERS' COMPANY sent the following contributions of Plate, which possess great merits as Works of Art.

FOUR STANDING or LOVING CUPS, used at the Annual Elections.

The THREE WARDENS' CUPS.

Each of the three Cups is 20 inches high, and $4\frac{3}{4}$ inches diameter, Silver Gilt, and similar in design to the Reeve Cup, but without the figure at the apex. On each is a shield with the Company's Arms. The earliest Cup bears the inscription, "*John Ansell having bene twice M^r^ of y^e^ Comp^a^ of Carpenters gave this to y^e^ Mr Wardens & Comlty of y^e^ Mistery of Freemen of y^e^ Carpentry of y^e^ Cittye of London Anno Do.* 1611." On one side of this Cup is a shield with the Donor's initial and mark, viz., $\frac{+}{A}$

The second Standing Cup, similar to the last in size and character, was the gift of Thomas Edmonds, the youngest Warden, and has his initials on one side E, with the inscription, "*This . Cup . is . y^e^ . Gift . of . Thomas . Edmones . yongest . Warden . of . y^e^ . Companye . of . Carpenters . & . M^r^ . Carpenter . to . y^e^ . Chamber . of . London . & . one . of . y^e^ . fower . vewers . of . y^e^ . same . Cyttye . Anno Dom^i^ .* 1612." The plate mark Q answers to the year 1612–13.—See *Illustration.*

The latest Cup in point of date, is that presented by another Master Carpenter and City Viewer, and resembles the two former in design. It is inscribed, "*The Guift of Anthony Jarman yonger Warden of the Carpenters and Mr Carpenter to the Chamber of London and one of the foure Vewers of the same Cyttye Aug^t^.* xij^th^ 1628." On a shield on the bowl is engraved the mark of Anthony Jarman, and his initials, with the three compasses from the Company's Arms.

In Mr. Jupp's History of the Company will be found many interesting particulars of the "King's Surveyors," "King's Carpenter," and "City Viewers." The functions of the latter much resemble the duties of the District-Surveyors of the present day.

The "MASTER'S CUP" is a Standing Cup and Cover, Silver Gilt, 5¾ inches diameter, and 2 feet high, embossed with foliage, and having the Arms of the Company on the bowl. On the top of the cover, on an obelisk, is the figure of a man in armour holding a shield, whereon are the Arms of the Company. Around the rim of the Cup is inscribed, "*John Reeve being Mr ye second tyme made me For ye use of ye Mr Wardens & Coi-altye of ye Mystery of Freemen of ye Carpentry of ye Cittye of London for ever wthout charging ye Coi-altye then being.*" On the foot is inscribed, "Wardens Tho Fawcon, Edward More, and William Bonner." Mr. Jupp says, "Although there is no date to this inscription, we find from the names of the Master and Wardens, that it must have been presented in 1611." (*Hist. of the Carpenters' Company*, 1848.)

A SILVER POSSET-CUP, 4½ inches diameter, inscribed, on one side, "*The Guift of Mary Purefoy,*" and having on the other the Company's Arms embossed.

The SILVER HEAD of the BEADLE'S STAFF, "said to be the handsomest possessed by any of the City Companies." It is very massive and solid, weighing 82 oz. 2 dwts. It consists of four shields of the Company's Arms, supported on a Composite capital, springing from a column of the same order, and terminating in a fir-cone, supported on four finely designed inverted trusses. It has engraved upon its sides the names of the Master and three contemporary Wardens, viz.:—

William Ogborne Esqr Master 1725	Mr John Edden Upper Warden	Mr Thomas Arlidge Middle Warden	Mr James Buckland Renter Warden

Like most of the City Guilds the Carpenters' Company formerly possessed great treasures of plate, which had to be disposed of to meet the rapacious exactions of Kings and Parliaments. In their records we find the following interesting items of plate, mostly Apostle-Spoons, no longer, alas! in existence. "John Ruddokke gave a maser of Sylv gylte wt a picture of Jhus;—Rs of Richard Togoode yongest Warden a Syllv spone wt peter; (It was the ancient custom for the youngest Warden to present a piece of plate to the Company on the Audit-day, when he rendered up his account. *Note by* E. B. J.)—Rs of Roger Coke yowgest warden a sellwer spon wt powll;—Rs of Rychard Madawke yowgest warden a selwer spon wt andrew;—John Samson yowngest warden a selwer spon wt John;—Stewen Punchon yongest warden a selwer spon wt J Hus; Welam Dostelle yongest warden a selwer spone wt thomas; Rs of Thomas Bosbey yongest warden a syllv spon wt Jamys;—Rs of Wyllam Walker yongeste warden a syllv spon of Jamys the les." (*From Inventory of Plate in early part of Henry VIII.'s reign. Hist. of Carpenters' Company*, pp. 24, 25).

The Coat of Arms of the Company, of which specimens carved in frames were exhibited, is very simple and appropriate, being, Argent a chevron engrailed between three open compasses Sable; or in the quaint language of the grant by "Clarensseux *Kyng off Armes*" (6 Ed. IV.), "A felde Siluer a Cheveron sable grayled iij Compas of the same." The motto is, "Honour God." The well-known ordinary, called the chevron, is in fact derived from Carpentry, being

the resemblance of a barge-couple, or pair of rafters, and is an emblem of strength and stability. In which sense HOMER likens his heroes, Ajax and Ulysses, in their wrestling-match, to this very arrangement in carpentry:—

> "Close lock'd above, their heads and arms are mixt,
> Below, their planted feet, at distance fixt;
> Like two strong rafters which the builder forms
> Proof to the wintry winds and howling storms,
> Their tops connected, but at wider space,
> Fixt on the centre stands their solid base."
>
> POPE'S *Iliad*, xxiii, 824.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

THE PAINTER-STAINERS' COMPANY sent the following articles of Plate, one of which is associated with the name of the illustrious Camden, and another with that of an eminent Painter of his day.

A CUP, on a very long stem, richly chased, with strapwork, flowers, &c. In the centre is a Medusa's head; round the plain edge at top is engraved, "*Leonhart Fryer, Sergeant painter gave this*, A. 1605."

The CAMDEN CUP and COVER, of Silver. From the bottom of the bowl to about half way up the sides are large repoussé acanthus leaves terminating in tuns. It stands on a bell-shaped foot, to which it is attached by a baluster stem and four scrolls with female heads; the Cover is surmounted by a perforated pinnacle, and a figure of Minerva holding a shield on which is a fess engrailed between six cross-crosslets fitchée. This Cup was bequeathed by the celebrated Historian CAMDEN, to the Company in the following words, "Item I bequeath to the Company of Painter Stainers of London to buy them a piece of plate in memorial of me, Sixteen pounds, to be inscribed Gulielmus Camdenus Clarenceux, Filius Sampsonis Pictoris Londinensis, Dono dedit," which inscription is on the rim of the Cup. WILLIAM CAMDEN was born in London 1551, and died in 1623. Devoting himself to the study of the history and antiquities of his own country, he produced his great work, the *Britannia* in 1586, which David Hume called "the best historical production of any Englishman," and his *Annals of Queen Elizabeth* in 1615. In 1592 Camden was appointed Head Master of St. Paul's School. Plate mark. London, a small italic *f*, answering to the year 1623.

A SILVER SALT, the body is cylindrical and plain with gadroon mouldings, round the upper part is the following inscription, "*The guift of Mr. John Beston to ye company of ye Painter Stainers*," with coats of Arms. The dome-shaped cover is raised several inches, being supported by six scroll brackets, and is surmounted by a pinnacle; date 1635.

A plain SILVER CUP and COVER, presented to the Company by Sir James Thornhill, Knight, Master, 1721. He was born in 1676; died in 1732. He sat in Parliament, and was knighted by Queen Anne.

A PAIR of SPOONS, Silver, Parcel Gilt; the bowls are pear-shaped. At the head of each octagonal stem is a vase, on which stands the figure of a Warrior, in Roman costume (XVIth Century style), holding a shield whereon is a coat of Arms, A chevron between three griffins' heads erased. The figures are well executed, Length of each spoon 7½ inches; the plate mark is the small black letter t, for 1680.

Exhibited by the WORSHIPFUL COMPANY OF PAINTER-STAINERS.

The INNHOLDERS' COMPANY contributed the following selection:—

TWO plain Circular SALTS, Silver Gilt, each 3¾ inches in height and diameter, and inscribed, "This salt is the gifte of John Wetterwortt 1626," and having the Arms of the Company, viz., Per pale, in the first two crossed staves saltier wise, in second a chevron counterchanged and between three garbs. The plate mark, a small black letter i, answers to the year 1566.

A STANDING CUP, Silver Gilt, 8½ inches high, 4¼ inches diameter, on a moulded baluster stem, and repoussé foot. The Cup has two narrow beaded bands; the two lower divisions are engraved with leaves and flowers, roses and thistles, in scrolls; and round the upper part is inscribed, in pounced letters,—

"*Though I be gon Remember me,*
for as I am so you shall bee.

The gife of Grace Gwalter in Remembrance of her Deceased husband John Gwalter, the 27 of februare 1599." The plate mark is the Lombardic B of 1599, with lion passant, and leopard's head, and the maker's initials R. C.

TWENTY-ONE APOSTLE-SPOONS, Silver, Parcel Gilt, varying in length from 7½ to 9 inches, with plain oval bowls, and stems, and terminating in an ornamental pommel, whereon is the figure of St. Paul with a sword. The Spoons are of different dates, ranging from 1609 to 1661, and the earliest is inscribed, "John Faussett, Innholder 1609." Five of the set have engraved on their stems either "Sancte Julian," or "Sancte Gillian"; and on the bowls of two Spoons pomegranates are engraved. On one Spoon only are the Arms of the Company marked, and inscribed, "Innholders 1658."

Another SPOON, on which is a Saint with his right hand raised in the act of blessing, and inscribed, on the back of the stem, "The gift of Thomas Tilsley."

A Circular SALT, Silver Gilt, 16 inches high; it has a dome-cover raised on four scrolls, and terminating in an obelisk. It was the gift of Anne, widow of John Sweete, 1635.

The "OSBORNE CUP," Silver Gilt, 11½ inches high, 5½ inches diameter. It has a plain taper bowl, on a moulded baluster stem, and round foot, and is inscribed, "*The Gift of Edward Osborne* 1658. Weight 36 oz. 8 dwts. The plate mark is the large black letter A, of 1658.

Exhibited by the WORSHIPFUL COMPANY OF INNHOLDERS.

The FOUNDERS' COMPANY exhibited some interesting specimens of their Plate, of which the particulars are derived from a History of the Company, written by their Master, 1852-'3-'4, William Meade Williams, Esq.

A VENETIAN DRINKING GLASS, with Silver Gilt mountings. It was presented to the Company by Mr. Richard Wioley, who was Master in 1631, and again in 1640, and was to be used on the Master's Day, according to the desire expressed in his Will:—"And whereas I the said Richard Wioley for 34 years have been a Member of the Livery of the Company of Founders of the City of London, from whom I always have good respect and observation ever showed to me in that time aforesaid, in requital thereof I give and bequeath unto the said Company my painted Drinking Glass with the silver and guilte foote, which by relation was brought from Bullen out of France at the time when Henry the viijth King of England had that place yielded unto him (1544), this Glasse being parte of the pillage then taken by a Yeoman of the Crowne, and hath remained in one and the same familie to this day; which Glasse I bought for a valluable consideration, and do desire that this Glasse may be used in the Founder's Hall only upon the Election Day when the Master and Wardens are to be elected and chosen according to the ancient custom of this Company. The Old Master presenting to the New Master in a cuppe of Hipocrass, drinking unto him by the name of Master, which I desire may be in this Glasse. And I do hearby wish that my means were agreeable to my Will then should they record me a better Benefactor: and I shall ever wish the whole Body may ever live in Unity, Concord, and Brotherly Love, which is pleasing to God and Man. Even thus the God of Heaven bless them all. Amen." The Cup is an exceedingly beautiful specimen of Venetian painted glass of the XVth Century. "It is stated on good authority, that there are only two other examples known of the glass manufacture of the above period, one of which is in the possession of the Baron Rothschild, by whom it was lately purchased for 350 guineas. The original glass foot is supposed to have been broken at the siege of Boulogne, and has been replaced by one of silver gilt; the mounting is English by the plate marks, which are partly obliterated, but refer to the year 1607."—See *Illustration.*

"The painting on the glass may be considered to represent Tethys, the greatest of the sea deities, wife of Oceanus; she is clad in a mantle edged with gold, wearing a crown, and riding on a sea-horse at the bottom of the ocean, accompanied by two of her 3000 daughters,

also on sea-horses; there is an altar with incense burning on it, surmounted by a human skull, with drapery hanging between each goddess from the altar down to the weeds and shells at the bottom of the sea, emblematical of the libations and sacrifices which were offered to them." Page 247.

A SILVER SPOON, the gift of Humphrey Bourne; the handle has a mask at each end and in the centre, and also a female therm figure, and is inscribed—

"If you love me, keep me ever,
That's my desire, and your endeavour."

In the Company's Records is this notice:—"1633. All the spoones were sould but one, wch was Humphry Bournes spoone." Mr. Williams says—"The spoon which has been kept for many years in the case with the drinking Glass, and with which it has always been supposed to be connected, is of Nuremburg manufacture, and of great beauty and rarity. The initials, H. B., 1625, on the back, would identify it with the spoon above referred to, Humphrey Bourne having been admitted into the Company in that year, and on which occasion, as before recorded, it was the practice for every new brother to give a silver spoon of the value of 13s. 4d. at the least."

THREE SILVER TANKARDS, inscribed, "The Gift of Thomas Fisher, Mer^t^ and Founder of London." On a shield, within an enriched border, are the Company's Arms, viz., Azure a laver pot, or covered cup, between two candlesticks Or. The Tankards bear the initials B. A., for the maker, and the hall mark of 1708. Mr. Fisher, who was fined for all the offices in 1708, left direction by his Will, dated March 23, 1706,—"I give also and bequeath to the Master and Wardens of the Mistery of Founders of London, of which Company I am a Member, the sum of Fifty Pounds to buy them a piece of useful plate to be used by the said Company."

The BEADLE'S MACE, or Staff Head, in SILVER, with the Arms of the Company.

Exhibited by the WORSHIPFUL COMPANY OF FOUNDERS.

The BRODERERS' COMPANY contributed the following example:—

A tall STANDING CUP and COVER, Silver Parcel Gilt, the bowl in shape of a gourd, on a globular and circular foot, ornamented with a gadroon pattern. The panels on the bowl, which are formed by repoussé scrolls, enclose winged figures. The panels on the rest of the Cup are filled with fruit and flowers. The stem of the Cup is the trunk of a tree, of which the branches have been lopped by the axe of a diminutive woodman. On the Cover is a vase containing flowers enamelled in colours. In design and execution this Cup much resembles that of the Armourer's Company (see engraving of "Leycroft Cup"), and one belonging to Christ's Hospital, all being probably made by the same goldsmith. Around the rim of the Cup is inscribed, *The Gift of Edmund Harrisonn Imbroderer to our late Soveraigne King James and unto Or. Soverayne Lord King Charles that now is. 24 die Jany* 1628 *then being Warden of the*

Company of Broderers." On the foot is inscribed, "*Unto the Misterie and Company of Broderers for ever* 1628." On the base of the foot—

E. HARRISON ob. the 9th of Jan. 1666. Æ. 77.

Was a parishioner of Cripplegate, at the age of 40 *he married Jane the eldest daughter of Thomas Godfrey Esq. of Hodiford in Kent, by whom he had* 12 *sons and* 9 *daughters, of whome* 5 *only survived him, viz*t. *Godfrey, Edmund, Peter, Sarah, & Jane.*

Exhibited by the WORSHIPFUL COMPANY OF BRODERERS.

The COOPERS' COMPANY contributed only a few specimens of their Plate.

A plain round SILVER TANKARD, straight-sided, 7 inches high, and 5 inches in diameter, on round foot, and engraved with the Arms of the Company, and inscribed, *The Gift of William Chisworth, Cooper, Deceased the* 3 *December* 1661." Weight 38 oz. 3 dwts. The plate mark is the court hand letter *m* of the year 1649, with the lion passant, and leopard's head.

A SILVER HAMMER, with the date 1670. A SILVER MONTEITH, date 1705. A SILVER SALVER, date 1742. TWO MODEL CASKS, in Silver, date 1841.

Exhibited by the WORSHIPFUL COMPANY OF COOPERS.

The PLASTERERS' COMPANY sent the following specimens of their Plate.

A small SILVER HAND-BELL, $3\frac{3}{4}$ inches high, the handle formed of the Company's Crest, viz., A wolf's head erased, resting on a wreath. It is inscribed, "*The guift of Capt. Abraham Stanyan beinge Mr of this Company* 1647 *&* 1648."

A SILVER SPOON, $7\frac{1}{4}$ inches long, with an oval bowl, ornamented at the back. The handle is flat, and slightly curved upwards at the end, and has two deep notches, and on the end "I. P." The hall mark, a small black letter g, answers to the year 1684.

A SILVER SPOON, in shape like the last, and inscribed, "MH 1693." It has no hall mark.

A two-handled SILVER CUP; it has on one side the Arms of the Company, embossed in high relief, viz., On a chevron, between two plasterers' hammers and a trowel in chief, and in base a plasterer's brush, a rose between two fleurs-de-lis. On the other side there has been an inscription, of which only the date "1706" can be made out. The hall mark, a small court hand *l*, stands for the year 1706.

Exhibited by the WORSHIPFUL COMPANY OF PLASTERERS.

The IRONMONGERS' COMPANY did not escape the common fate of the Civic Corporations, being compelled at various times to sell their Plate, to meet the exactions of the Rulers of the day, levied under the name of loans and benevolences. An extract from their records will show the nature of such applications, but of the money thus "borrowed" very little was ever returned.

1523. "Kyng Harey the viijth in the xiij yere off hys rayn borowd off the site of London xx M^{li} off the whyche sum of money he comandyed to have all the money and platt that was belonging to every hawlle or craft in London, to the ententt that the money myght be lentt wth the more esse, at the whyche commandmentt he hade all oure money belonging to oure hawlle, that was the sum of xxv^{li} xiij^{d} and also was solde at thatt tyme theys passell of platt here aftyr folowing."—Mr. NICHOLL'S *History of the Company*, page 53.

Some specimens of an early character have been preserved, probably because the precious metal in them was not of much account, but they are extremely valuable in an archæological sense, and accordingly illustrations of them are given:—

A Pair of MAZER-BOWLS, flat-shaped, 6¼ inches diameter, and 2½ inches deep, with Silver Gilt mountings, XVth Century. In the centre of each Bowl inside is a raised boss, whereon is a Gothic trefoil, picked out in green and black, with the Company's Arms enamelled in their proper colours. Round the rim of one of the Bowls, is a Latin inscription in Old Gothic characters, which read as follows:—

"*Ave · Maria · grā · plena · dñs · tecum · benedicta · tu · in · mulierib' · e · benedictus · fructus.*"

This Invocation to the Blessed Virgin Mary, commonly known as the "Hail Mary!" is composed partly from the Angelic Salutation, and partly from the greeting of Elizabeth to her cousin Mary (*St. Luke, ch.* i):—"Hail (Mary) *thou that art* highly favoured, the Lord *is* with thee; blessed *art* thou among women (*v.* 28), and blessed *is* the fruit of thy womb" (*v.* 42).

The Mazer was sometimes of large dimensions; one belonging to the Rev. G. W. Brackenbridge, called "the Tokerus Bowl," is 9⅝ inches across, and 7¾ inches high. It is inscribed, in Lombardic capitals—

✠ *Be yow mere and glade and soo the Masters Tokorus do byde.*"

To such examples SPENSER no doubt alludes when he speaks of "a mighty mazer bowl of

wine."—*Faerie Quene.* Mr. H. Syer Cuming wrote an elaborate paper on the Mazer in the *Journal of the British Archæological Association*, vol. v, p. 353, wherein he states that—"none but a maple wood vessel can be a mazer, although the name is often given to any large bowl." Hence the fitness of SPENSER'S language:—

"Then, lo, Perigot, the pledge which I plight,
A mazer yurought of the maple warre,
Whereon is enchased many a fair sight
Of bears and tigers that make fierce war."
SHEPHERD'S *Calendar*, *August*.

TWO PARCEL GILT SILVER SALTS, of hour-glass shape, with six-foiled sides, each alternate fluting is ornamented with engraved foliage; height 5½ inches, diameter 3¾ inches. The date of one Salt is, from the plate mark, 1518, and of the other 1522. These curious pieces of plate have generally been used as stands for the mazer bowls belonging to the Company, although they have no connection with them either in style or date. Among the benefactions to the Company of plate, an entry under date 1500, records,—"Mystris FELYS BATE, late the wife of John Bate, gave ij saltys with a cover of sylver, and pcell gylt, weying liij unces, di. the iij day of November a° Mv°." Also, in 1562, Mrs. Agnes Lewen, widow of "good master Thomas Lewen, altherman, sum tyme shreyff of London," gave "two salts w^t a cover, all gilt, weighing lxv. oz." Also, in 1608, Mr. Christopher Clitherow, executor of the last will and testament of Mr. Henry Clitherow, deceased, delivered to the Wardens "1 gilt salt w^t a cover, weighing 52½ oz. and 15 p'cell guilte spones, waying 27 oz." In 1675, Richard Young, Esq., presented to the Company "one large silver salt, containing 69 oz." to be excused from serving the offices of Master and Warden.—See *Illustration.*

Among the Romans, all persons who were raised above poverty had a salt-cellar of silver, which descended from father to son, and a patera, or plate of silver, the two being used in the sacrifices to the household deities. These were probably the only articles of luxury in the first days of Roman simplicity. Until very recently a salt-cellar, placed on the table, divided the nobler guests from those of inferior degree; it was usually a large piece of plate, having a cover to keep the salt clean.

"The cover of the salt hides the salt."
Two Gentlemen of Verona, *Act* iii, *Scene* 1.

"Plague him, set him beneath the salt, and let him not touch a bit till every one has had his full cut."
DECKER. 1604.

"My proud lady
Admits him to her table, marry, ever
Beneath the salt, and there he sits the subject
Of her contempt and scorn."

MASSINGER. *City Madam, circa* 1632.

Salt-cellars were sometimes magnificent pieces of plate; thus, in the Inventory of Furniture at Kenilworth, belonging to Robert Dudley, Earl of Leicester, we find,—"A salte, ship-fashion, of the mother of perle, garnished with silver and divers workes, warlike-ensignes, and ornaments with xvj peeces of ordinance, whereof ij on wheles, two anckers on the foreparte, and on the stearne the image of Dame Fortune standing on a globe with a flag in her hand. Pois xxxij oz." Another is described as "A gilt salte like a swann, mother of perle. Pois xxx oz. iij quarters."

In an early metrical Romance the distinguishing mark of separation is noticed:—

"The King at meat sat on des (*dais*)
With dukes and earlès proud in press,
The saler on the table stood."

CŒUR DE LION.

A COCOA-NUT CUP, or "HANAP," with Silver Gilt bands and mountings; 8½ inches high, on spirally-fluted stem and circular foot; hinged vertical bands, trefoil cresting round the base, and delicately small quatrefoils in the band of the lip; the Nut itself is plain. XVIth Century work.—See *Illustration.*

Among the donations to the Company is the record of a similar article of plate, but no longer in existence:—"1526. Master Harre Sturgon, who died the 21 Aug. in this year, gave a black nutt wth a cov. of sylver, p.gilt, waying xxxiiij ownces."—Mr. NICHOLL'S *History of the Company*, 1851, page 528.

Cocoa-nut Cups, instead of being plain in the nut, were often ornamented with medallions or panels, in which were elaborately carved scenes from sacred or profane story, or with illustrations of domestic subjects. A very fine specimen of this class, exhibited by Mr. H. Durlacher, is described at page 563; and another equally good "Standing Nut," is among the contributions of the Vintners' Company.

A SILVER TOBACCO-BOX, of oval shape, the longer diameter 7½ inches, the shorter 5¾ inches. It is 3 inches high, resting on four feet, the handle formed of a snake. The Arms of the Company are inside the lid, on which is inscribed, "The Gift of Mr Waddup." The date mark, a large black letter **G**, answers to the year 1663.

The "HUMFREYS CUP," a Loving Cup of Silver Gilt, 14½ inches high, 6½ inches diameter, weight 51 oz.; it is on a baluster stem. On one side are engraved the Company's Arms, but the supporters to the crest represent wild cats, or foxes collared, rather than lizards. On the other side of the Cup are the Arms of Humfreys, or Humfries, in an engraved border; "Quarterly 1 and 4, Sable three nags' heads erased Argent; 2 and 3, Per pale Or and Gules two lions rampant endorsed counterchanged." The Cup is inscribed, "*Ex Dono Gulielmi Humphreys, Miles et nuper Vicecõm: Londini ad Societatem* 1706." The Donor of this Cup, William Humfreys, Citizen and Ironmonger, was an Alderman of the City of London, served as Sheriff in 1704, when he was knighted by Queen Anne. He was Master of the Company in 1705, and became Lord Mayor in 1714, the first year of George I., whom he entertained at Guildhall, and in consequence was created a Baronet, 30th November. He sat in Parliament for Marlborough the same year, and died in 1735, leaving an only son, Sir Orlando Humfreys, second Baronet, at whose death, in 1737, without male issue, the title became extinct. Sir William was buried in a vault at St. Mildred's, Poultry.

The "THOROLD CUP," a Loving Cup of Silver Gilt, on baluster stem, 14⅛ inches high, 6½ inches diameter, and weighing 42 oz. 7 dwts. It has the Company's Arms on one side, the same mistake occurring in the supporters, as noticed in the "Humfrey's Cup." On the other side are the Arms of Thorold, Sable three goats salient Argent; and the Crest, A stag trippant: these are all within elaborately chased borders. On the foot of the stem is inscribed, "*The Gift of Sir George Thorold, Knight, Baronet, and Alderman of ye city of London, and one of this Society*, 1710." The brother, father, and grandfather, of Sir George Thorold were Masters of the Company; he was Master in 1708, in which year he was Knighted, Alderman and Sheriff in 1720, and created by Queen Anne a Baronet in 1709, he was Lord Mayor in 1720. He died, without issue, in 1722; the baronetcy devolving, according to the patent, on his younger brother Samuel, at whose death, without issue, in 1738, the title became extinct. A fine portrait of Sir Samuel Thorold, Bart., in a full dress of the period, is placed in the banqueting room; and a portrait of his grandfather, Thomas Thorold, Master in 1634, 1644, and 1645, is in the Court room; "white beard and grave countenance; habited in a scarlet gown, ruff, and gold chain. A very fine portrait, supposed to be by Cornelius Jansen."—Mr. NICHOLL'S *History of the Ironmongers' Company.*

The HEAD of the BEADLE'S STAFF, in Silver, representing the Arms and Crest of the Company on both sides, 7 inches by 5½ inches. This badge appears to be identical with a gift recorded in Mr. NICHOLL'S *History:* "1714. Sir Thomas Dunk presented to the Company their Arms in silver for the head of a beadle or porter's staffe."—Page 539.

The "LANE CUP," a Loving Cup, Silver Gilt, 14½ inches high, 6½ in. diameter, weight 52 oz. 7 dwts., on plain baluster stem. On one side the Company's Arms are engraved, with motto and crest, and on the other side is the inscription, "*Ex dono Radulphi Lane Armigeri*, 1712," and a shield of 32 Quarters, and an impalement. 1, LANE, per pale Azure and Gules, three saltires Argent; 2, STRICKLAND, Sable, three escallops Argent; 3, STRELLEY, Gyronny of eight pieces, Sable and Argent, on a canton a covered cup; 4, PARR of Horton, Argent two bars Azure, within a bordure engrailed Sable, with an annulet for difference; 5, ROOS of Kendal, Gules three water-budgets Argent; 6, BRUS of Skelton, Argent, a lion rampant Azure; 7, LANCASTER, Argent, two bars Gules, on a canton of the second a lion passant guardant Or;

8, CROPHULL, Argent, a saltire Gules, fretty Or; 9, VERDON, Or, a fret Gules; 10, LACY, Or, a fess Gules; 11, BIGOT, Or, a cross Gules, thereon a label of three points; 12, MARSHALL, Gules, a bend lozengy Or; 13, MARSHALL, Earl of Pembroke, per pale Or and Azure, a lion rampant Gules; 14, DE CLARE, "Strongbow," Or, four chevrons Gules; 15, MACMURROUGH, Sable, three garbs Or; 16, FERRERS, Or, six lions rampant in pale . . . .; 17, D'EVREUX, Vaire, three pales Or, on a chief Gules a lion passant guardant Sable; 18, FITZ-HUGH, Azure, three chevronels interlaced in base, a chief Or; 19, STAVELEY, Argent two bars Gules, over all a fleur-de-lis Sable; 20, FOURNEUX, Gules, a bend between six cross-croslets Or; 21, GREY of Rotherfield, Barry of six, Azure and Argent, on a bend Gules three martlets Or; 22, MARMION, Vaire, Argent and Azure, a fess Gules; 23, WARREN, Chequy, Or and Azure, a canton Gules; 24, GARNEGAN, Barry of ten, Or and Azure, an eagle displayed Sable; 25, ST. QUENTIN, Or, three chevrons Gules, a chief vaire; 26, GREENE of Green's-Norton, Azure, three bucks trippant Or; 27, MABLETHORP, Gules, a chevron between three cross-croslets Or, in chief a lion passant of the last; 28, SALISBURY, Gules, a lion rampant Argent, between three crescents, Or; 29, BEWLEY of Kent, Argent, a chevron between three eagles' heads erased Sable; 30, HENEAGE, Azure, a greyhound courant Sable, between three escallops Or, and a bordure Gules; 31, MANNERS, Or, two bars Azure, a chief quarterly Azure and Gules, 1 and 4, two fleurs-de-lis, 2 and 3, a lion of England, all Or; 32, ISHAM, Gules, a fess, and in chief three piles meeting in fess, all wavy, Argent.

The impalement is, Argent, on a fess Sable three bezants, in base a greyhound courant, and in chief two shields of arms, viz., those of Lane and Parr of Horton; from the latter issues an arm draped suspending a marquess's coronet over the former coat. This singular arrangement was probably adopted to show that a connection by marriage existed between the family of Sir Ralph Lane and William Parr, Marquess of Northampton, who was, however, only cousin-german to Sir Ralph's wife.

Twenty of the Quarterings on the Lane Cup belong to lineal ancestors of Ralph Lane, sometimes very remote, stretching to the time of the Conqueror; the remaining twelve are brought in by collaterals of the Parr alliance.

RALPH LANE was the son of William Lane and Anne, daughter and heir of John ISHAM (32); Willam Lane's father, Robert Lane, married Theodosia, daughter of Sir Thomas MANNERS (31), fourth son of Thomas, 13th Lord Roos of Hamlake; Robert's father, Sir William Lane, married Mary, daughter of Sir Thos. Andrew, by Mary, daughter of John HENEAGE (30); Sir William's father, Sir Robert (whose wife was Catherine, daughter of Sir Robert Copley), was the son of Sir Ralph LANE (obt. 1540), who married Maud, eldest daughter and co-heir of Sir William PARR, Lord PARR of HORTON (4), whose wife was Mary, daughter of Sir William SALISBURY of Horton (28). Sir Ralph's father, William Lane (who married Jane, daughter of Hugh Mavin), was son of William LANE (1), whose wife was Elizabeth, daughter and heir of Edward STRICKLAND (2), and his wife Joan, daughter and heir of John STRELLEY (3).

Returning to the Parr family, the above-mentioned William, Lord Parr, of Horton, was son of Sir William Parr, whose wife was Elizabeth, second daughter and co-heir of Henry, fifth Lord FITZ-HUGH (18), son of William, fourth Lord, whose father Henry, third Lord, married

Elizabeth, only daughter and heir of Sir Robert GREY (21), whose wife was Lora, second daughter and co-heir of Herbert de St. QUENTIN (25), and whose father John, Lord Grey of Rotherfield, married Alice, daughter of John, second Lord MARMION (22). Henry Fitz-Hugh, third Baron, was son of Henry, second Baron, whose father, Henry Fitz-Hugh, married Joane, daughter of Sir Richard FOURNEYS (20). Henry Fitz-Hugh's father, Henry, the first Baron, was great-grandson of Randolph Fitz-Henry, by his wife Alice, daughter and heir of Adam de STAVELEY (19). Robert de Marmion, great-grandfather of John, second Lord Marmion, married Anice, daughter of GARNEGAN Fitz-Hugh, whence no doubt the coat, No. 24.

Sir William Parr (father of Lord Parr of Horton), was son of Sir Thomas Parr, whose father, John Parr, was son of Sir William Parr and Elizabeth de Roos, heir of her grandfather Sir Thomas de ROOS (5), who was great-grandson of Robert de Roos and his wife Margaret, daughter of Peter de BRUS, of SKELTON (6), by his wife, Helewise de Lancaster, whose grandfather, William de LANCASTER (7), married Gundred, grand-daughter of William de Warren (23), by his wife Gundred, youngest daughter of WILLIAM the CONQUEROR. The coat 29 belongs to Bewley of Kent.

The remaining twelve coats ought not to be in the shield, as they only belong to families with whom the Parrs intermarried, not being ancestors of Ralph Lane. Thus, Lord Parr of Horton's *brother*, Sir John Parr, married Agnes Crophull (whose first husband was Sir Walter D'Evereux (17), daughter and heir of Thomas, son of John CROPHULL (8), and Margery second daughter and co-heir of Theobald, second Lord VERDON (9), whose wife was great grand-daughter of Roger Mortimer and Isabel de FERRERS (16). Lord Verdon's grandfather, John de Verdon, married Margaret, daughter of Gilbert de LACI (10), and his wife Isabel, daughter of Ralph BIGOD (11), son of Hugh Bigod and his wife Maud MARSHALL (12), eldest daughter of William MARSHALL, Earl of PEMBROKE (13), whose wife was Isabel only daughter of Richard de Clare, called "STRONGBOW (14), and his wife Eva, daughter of MCMURROUGH, King of Leinster (15). The coat of MABLETHORP (27) is brought in by the marriage of the daughter of Sir John Mablethorp to Sir Thomas Green, fifth in descent from whom is Sir Thomas GREEN of GREEN'S NORTON (26), whose second daughter Matilda married Sir Thomas Parr, father of William Parr, Marquess of Northampton, and of Catherine the sixth Queen of Henry VIII.

G. R. F.

A PAIR OF SILVER CANDLESTICKS, with branches, handsomely chased, presented in 1770, by Alderman JOHN SHAKESPEAR, who was Master of the Company in 1769–70. This gentleman was grandson of Mr. John Shakespear, who settled at Shadwell, as a ropemaker, where he died in 1689, and where the business was carried on for several generations at "Rope-Walk," afterwards known as "Shakespear's Walk." A Pedigree Table of the Family is printed in Mr. Nicholl's revised edition of his "*History of the Ironmongers' Company*," and full particulars of the Stepney-Shakespears, with an elaborate Table of Descent, are given in "*Shakspeareana Genealogica*," compiled by the Editor of this Catalogue (1869), wherein he suggests that the Family was derived from a first cousin of the Poet. The Alderman and his second son, John Shakespear, made excellent alliances by marriage, and their descendants can therefore claim among their ancestors some of the best families in England and Scotland, including the early Royal Houses of the two countries.

A PAIR OF SILVER CANDLESTICKS, with branches, similar in pattern to those presented

by Alderman Shakespear, made by order of the Company, and inscribed, "Purchased by the Ironmongers' Company, Robert Westwood, Master, Thomas Atkins, Edward Oseland, Wardens, A.D. 1829."

THREE ROSE-WATER EWERS and DISHES, Silver Gilt; each of the former is 14½ inches high, with the Arms, Crest, and Motto of the Company, and inscribed on the foot, "The Worshipful Company of Ironmongers, Mr. John Unwin, Master, Mr. Francis Hawes, Mr. Willoughby Stevens, Wardens, 1784." Two serpents form the handle; the lower parts of the Vase and base are fluted. Each Dish is 23 inches diameter, with fluted border, on which are the Company's Arms. One of these Dishes, with its Ewer, is shown in the following Group of Plate, in which is also seen one of the covered Tankards described at page 624.

Of the other objects in this Group, the handsome Loving Cup, made after the pattern of plate belonging to the Company, with plain bowl and baluster stem, the best type for such drinking vessels, was presented, in 1868, by Mr. Robert Westwood, past Master, 1861–'2, in token of his affectionate regard. His Arms, Gules, four mullets of six points Or, pierced of the field, a canton Ermine; and motto, "Ne Vile Velis," are seen on the Cup. The Candlestick, shown in the Group, is one of a pair presented by the late Alderman Thompson, and will be described hereafter.

A CLARET JUG, the body of Glass, the neck and foot of Silver Gilt, are connected by three vertical bands, 13½ inches high to the lip, and 16 inches including handle; on the latter are figures of a female and boy, intended for the infant Bacchus and his nurse, the nymph Ino, who holds a bunch of grapes over her young charge. The circular foot and the mountings are adorned with small masks, and a larger one forms the underside of the lip. The oviform body is divided in three panels, whereon are engraved within oval shields as many coats of Arms, viz., of the Company, of Mr. Nicholl, and of Von Rahn, surrounded by clusters of grapes and vine leaves. Around the foot is inscribed, "Presented to John Nicholl, Esq., F.S.A., by the Worshipful Company of Ironmongers, London, in testimony of their esteem, and in acknowledgment of the zeal and ability with which he discharged the office of Master of the Company, 1860." This elegant vessel, designed after the manner of Benvenuto Cellini, was exhibited at the special request of the Company, and it appears in the foreground of the accompanying Group, with other objects which were in the Collection.

Among them is seen the Altar of Diana, belonging to the Goldsmiths' Company, described at page 401; also Mr. J. Walker Baily's Helmet, page 181; and his Seven-bladed Mace; several other Maces, including that of Tower Ward; a Sword and the Muzzle belonging to Mr. Pritchett; a Powder Flask; Mr. Wolley's Shield; and some of Mr. Slade's Glass. This group is engraved from a photograph taken by Mr. William Baily, Member, who became Master in 1865-6.

A PAIR OF SILVER CANDELABRA, with branches, presented to the Company in 1829 by William Thompson, Esq., M.P., Lord Mayor in 1828, and Master of the Company in 1829, and again in 1841. They are elaborately chased with foliage and masks, and the centre nozzles have eagles for a termination. One of these handsome gifts is shown in the Illustration at page 622. Alderman Thompson's only child, Amelia, married the Earl of Bective, and had, with a son, Lord Kenlis, five daughters.

TWO SILVER GILT ROUND TANKARDS, with Covers, each 9½ inches high, 5½ inches diameter, and weighing 56 oz. 5 dwts., standing on four lions sejant, with a lion sejant for the purchase of the handle, and having the Arms, Crest, and Motto of the Company. One Tankard is inscribed, "*The Gift of Mr Henry Palmer, Anno* 1724;" the other, "*The Gift of Mr George Lawrence, Anno* 1731." These are very good examples of the plain round covered Tankard of former days. One of these Tankards is shown in the Group of Plate, at page 622. The Company kindly granted the use of the wood-block illustrations at pages 622, 623.

> "My sober evening let the tankard bless,
> With toast embrown'd and fragrant nutmeg fraught."
>
> WARTON. *A Panegyric on Oxford Ale.*

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

MISCELLANEOUS OBJECTS.

A HEBREW PHYLACTERY, Illustrated, and mounted in Silver Gilt scroll work.

Exhibited by MESSRS. HUNT AND ROSKELL.

MOSES, in *Deuteronomy*, recites "the first and great commandment," as the Saviour calls it (*St. Matthew*, xxii, 38), and then tells the Hebrew nation to observe the words, "And thou shalt bind them for a sign upon thine hand, and they shall be as frontlets between thine eyes. And thou shalt write them upon the posts of thy house, and on the gates" (vi, 8, 9). Justin Martyr, writing in the IInd Century, says in his Dialogue with Trypho, "Moses commanded you to wear a phylactery of characters, which we by all means judge to be sacred, written on very small bits of parchment." Our Blessed Lord's reproof of the Scribes and Pharisees, "But all their works they do for to be seen of men: they make broad their phylacteries, and enlarge the borders of their garments" (*St. Matthew* xxiii, 5), was therefore directed against an infringement of the early customs, in an ostentatious wearing of the phylactery, or frontlet, and the fringes of their dress, larger than did other Jews. Leo of Modena, describing the phylactery, says, "The Jews take four pieces of parchment, and write with an ink made on purpose, and in square letters, these four passages, one in each piece. I. 'Sanctify unto me all the first-born,' &c. (*Exod.* xiii to the 10th verse). II. (from *v.* 11 to *v.* 16. III. 'Hear, O Israel, the LORD our God is one LORD' (*Deut.* vi, from *v.* 4 to *v.* 9). IV. 'If ye shall hearken diligently unto my commandments,' &c. (*Deut.* xi, *v.* 13 to 21). This they do in literal obedience to the words of Moses." In the Rabbinical Targum, written about 500 years after the Christian Era, a passage occurs which shows that the Jews, at that time, used the phylactery as an amulet, or charm: "The congregation of Israel hath said, I am chosen above all people, because I bind the Phylacteries on my left hand, and on my head, and the scroll is fixed on the right side of my door, the third part of which is opposite to my bed-chamber, that the evil spirits may not have power to hurt me." At the present day the Jews fasten narrow strips of parchment, containing a sentence from the Old Testament and covered with metal, to the jamb or door-post.

TWO EARLY SEALS, one of BRONZE, and the other of BONE, both found at St. Alban's Abbey, and in the possession of the late Rev. Dr. Nicholson, the Rector of St. Alban's, Honorary Canon of Rochester. The Bronze Seal was found on the north side of the Abbey, near the foot of the wall, just beneath the original level. Around it is the legend,—SIS MIHI SALVATOR DIVINVS AVXILIATOR. Of the Bone Seal Dr. Nicholson gave the following

account:—"Mr. Albert Way obligingly wrote a paper upon it, which was read before our Archæological and Architectural Society, in October, 1850, the year after that in which it was discovered just beneath the Sanctuary, or Chapel of Saint Alban, behind the High Altar. The date to which it may be assigned seems to have been fixed by sufficient authority as the early part of the XIIth Century. Mr. Way compares it with the Seal of Miło of Gloucester, created Earl of Hereford in 1140, to which it bears a very close resemblance. "On a comparison of the St. Alban's Seal (he writes) with that of Miło of Gloucester, in regard to the movement of the horse, one might almost entertain the notion that they had been pourtrayed by the same hand. The precise reading of the name in the legend has appeared questionable; I have been inclined to decypher it thus,—"SIGILLUM RICARDI DE VIERLI." All research into ancient evidences has hitherto proved fruitless in the endeavour to ascertain any particulars respecting the history of the warlike personage so quaintly pourtrayed upon this Seal."

Exhibited by the REV. H. J. B. NICHOLSON, D.D.

ILLUMINATED ROMANCE of Alexander the Great. XIVth Century.

Exhibited by W. WATKIN E. WYNNE, M.P.

HEAD of ALEXANDER the GREAT, in Silver. A POPE-JOAN TABLE, in Silver.

Exhibited by WILLIAM TIFFIN ILIFF, M.D.

TWELVE CLAY MOULDS for Roman Coins; a coin still remaining in one of the moulds. Found at Lingwell Gate, near Wakefield, Yorkshire.

A COLLECTION of OLD DEEDS, with Translations, from A.D. 1225 to A.D. 1471.

AN INVENTORY of the Goods of Robert Short, of Bishopston, co. Wilts, *temp.* Charles II., A.D. 1683.

Exhibited by WILLIAM WANSEY, F.S.A.

An ILLUMINATION of the SEASONS, consisting of only two framed leaves, one of which has on the obverse a representation of the Month of May, and on the reverse the Month of June. On the other leaf the Month of September occupies one side, and the Month of October the other. Only two other leaves of this original series are known to exist, and which are in the British Museum; they contain the Months of March and April on one leaf, and July and August on the other; the destination of the two leaves required to complete the set is unknown. These early and exquisitely finished *miniatures* stand unrivalled for beauty, and they are the sources from which have been designed the illustrations to the Calendars of Middle-Age Service Books.

Exhibited by WILLIAM MASKELL, M.A., F.S.A.

An ILLUMINATED MANUSCRIPT, HOURS and OFFICES; middle of the XVth Century. On the border in each leaf of the Office for the Dead is a curious illustration of a Dance of Death. Five ILLUMINATED MANUSCRIPTS. A framed Miniature ILLUMINATION of the Marriage of Saint Catherine.

Exhibited by MESSRS. BOONE.

A COUNTERPART of an INDENTURE made March 18th, 29 Queen Elizabeth (1586), between Sir WALTER RALEIGH, Knight, of the One Part, and John Claye of Cryche, in the co. of Derby, Gentleman, of the Other Part. The document relates to lands and tenements in Holmesford, co. Derby, late in the occupation of Roger Hatcher, and forming part of the possessions of Anthony Babington, but forfeited by his attainder, and granted to Sir Walter Raleigh, his heirs and assigns, and by him sold to the said John Claye in consideration of £15.

"W. Ralegh
Sigillat deliberat et
recognit corā me
Matthe. Carew.

"Sealed and Deliv'd in the pñce of Andrew Coltsmith; S. H. Langhorn: Roberte Mawle; Robt Roper: Frauncs Asseynall: Thom's Isley."

Exhibited by EDWARD BASIL JUPP, F.S.A.

The PATENT of NOBILITY, creating DAVID BARRY, Viscount Buttevant, to be EARL of BARRYMORE, in Ireland, by King Charles I., Feb. 28, 1628. At the top of the document are six shields of Arms, viz., 1. St. George; 2. England; 3. Scotland; 4. France; 5. Ireland: 6. St. Andrew. At the sides are shields of Boyle impaling Fenton, and Barry impaling Boyle, each with the two crests of the families regarding one another. Motto: "God's Providenc is my inheritanc." (*sic*). On the initial has been pasted an engraved portrait of the King. This document was purchased by the Exhibitor at the sale of Sir William Betham's Collection.

David Barry, whose ancestors held the rank of Viscount Buttevant for many generations, was advanced in the Peerage for his loyal services in Ireland: he married, in 1621, the lady Alice Boyle, eldest daughter of Richard, the first Earl of Cork, called "the Great Earl," whose wife was Catherine, daughter of Sir Geoffrey Fenton, Knight, Principal Secretary of State for Ireland. The title of Barrymore became extinct in 1824, at the death of Henry, 8th and last Earl, *s. p.*

Exhibited by JOSEPH JACKSON HOWARD, LL.D., F.S.A.

A MUZZLE, of steel and brass, in pierced work; German, XVIIth Century. This article has been partially noticed under "Iron and Iron-work," but at that time the promised *Illustration* was not ready. As there is some doubt whether this Muzzle may not be intended for a bull rather than for a horse, as suggested by the owner, the opportunity is now taken to describe it again, with the reading of some learned German scholars and archæologists, who have been consulted, through the kind assistance of a Member of the Company. The Muzzle consists of two portions of pierced steel, connected by a band of brass, on which is an inscription and date, in open work:—EN TE DOMINE SPERAVI671. In the centre of the lower portion is the Imperial double-headed eagle; and lower down on one side are the Arms of Saxony, viz., two swords, points upwards, crossed saltier-wise, under a crown; on the other side is a winged serpent with double tail. On the upper rim is a pierced inscription, the deciphering of which has created some difficulty, from the uncertainty of the meaning of some of the letters, two or three being reversed. One reading has been offered—ICH WOG ES GOT WAIDE 8 CVHE:—and rendered Ich wog es Got weide 8 cühe, *i. e.*, "I venture it (may) God feed 8 cows." Another suggestion is, that proper names of persons are indicated, and that the sentence may be taken to mean,—"I belong to Gotwalde & Cühe," supposing that the

mark which resembles the numeral 8 may be intended for the apposite "and." A third reading is,—"Ich wage es Gott walde | s | Kuhe"; *i. e.*, "I venture by God's help"; here the ornament suggested to stand for the numeral 8 is only regarded as an ornamental fullstop, and the last word to be the name of the person uttering the sentiment. A fourth interpretation is,—"I belong to Gotwalde's cows." Kuhe is not an uncommon proper name abroad, and its English rendering, "Cow," belongs to persons residing in London. The letters are not quite perfect, and hence the various suggestions, one word being read in three different ways, Wage, Weide, and Walge.

In agricultural districts in Germany it is not unusual to yoke cows, oxen, and even bulls in the same team, for ploughing, or drawing loads; and on such occasions generally the bulls are muzzled, as the operation seems to tame them, and to deprive them of the inclination to push with their horns. The humane injunction of Moses, "Thou shalt not muzzle the ox when he treadeth out the corn" (*Deut.* xxv, 4), repeated by St. Paul, proves that from the earliest times it was a custom to place a restraint on the mouth of an ox, or bull, on some occasions; and therefore it is highly probable that Mr. Pritchetts's specimen was designed for an animal of the bovine species, and not for a horse.

Exhibited by ROBERT TAYLOR PRITCHETT, F.S.A.

Mr. W. F. WOLLEY contributed a large Collection of curious and valuable objects of Art, which afterwards perished in the fire, when his residence, Campden House, Kensington, was destroyed, before the articles could be described, consequently little more than their names can be given. ONE of a set of CHESSMEN, of Narwhal ivory; of Icelandic workmanship, about the XVth Century. A Bronze SIMPULUM, Roman; this is a small cup used in sacrifices for offering a libation of wine to the Gods, whence the proverb, "Excitare fluctus in simpulo," and the English saying, "to raise a storm in a butter-boat." Three pieces of richly Embroidered Needle-work. Thirteen Metal Dishes. One Metal Jug and Cover. Six Powder Flasks of Horn. One Ivory Casket. A Silver Drinking Bottle. A Clock Crucifix. The metal top of a Crucifix. A Negro with Clock. Two Halberds. A Shield, with a Spike in the centre boss. Six Carved Panels. Two Carved Chair Backs. A Jewelled Figure in Armour. A Cocoa-Nut Cup and Cover. An Iron Lock from Hever Castle, and belonging to Henry VIII., with his cipher on either side of the Crown, and the Tudor rose and portcullis beneath.

Exhibited by WILLIAM FREDERICK WOLLEY.

PENN'S CHARTER of Liberties to Pennsylvania, 25th April, 1682.

The original Charter, on two Skins of Parchments, signed "Wm Penn," with a Seal in a round tin box, with a lid, suspended by a thick cord of strongly plaited red silk. The Seal bears the Arms of Penn (Argent) on a fess (Sable), 3 plates with a crescent for difference. On the top of the shield "*Mercy*," at the base "*Justice*." The legend round—"*William Penn, Proprietor and Governor of Pensilvania.*"

It is attested by 13 witnesses, some of whom were of importance in the History of America.

This is the Charter which Penn took out with him. The first House of Assembly and Freemen having requested a new Charter, with some amendments, Wm. Penn, at a Council, held 30th March, 1683, "read and sealed the new Charter, which a Committee had drawn up, and he presented it in due form to the members who attended on behalf of the Assembly and Freemen, and they on receiving it *returned the old one into his hands*, with the hearty thanks of the whole house." See CLARKSON'S *Life of Penn.*

It is understood that this was much to Penn's dissatisfaction. From that time there is no trace of this first Charter in America, and even in Pennsylvania, where they are particularly careful in preserving their records and early history, they have had no accurate copy of this Charter until recently, and it was only stated to have been "*attested by divers witnesses*," the names not being known until communicated to his friends in the United States, by the present owner of the Charter.

Exhibited by RICHARD ALMACK, F.S.A.

TWO MACES belonging to the CORPORATION of SUDBURY, of which an account has been kindly given by RICHARD ALMACK, Esq., F.S.A, of Long Melford. The Maces are exactly alike, Silver Gilt, and each is two feet six inches in length. The stem is in two divisions formed by a collar, and ending in a large pommel, on the band of which is inscribed,

"Richard Firmyn Deceased Late Mair donor. Anno dom. 1614." Underneath is inscribed, "Thomas Robinson, Gen^{t} Mayor 1718." —"Samuel Higgs Mayor 1861." The last-named gentleman is still the Mayor (1868), and courteously allowed the Maces to be seen for description. The head of each Mace, of the cup-shape, is elaborately ornamented, in four compartments, separated by Jacobean therm figures, and having thereon the royal badges, the fleur-de-lys, rose, and thistle, each ensigned by a crown, and in the fourth compartment the Arms of the Corporation, Sable a talbot sejant Argent, on a chief Gules a lion passant guardant between two fleurs-de-lys, Or. An elegant cresting of fleurs-de-lys and crosses patée surrounds the bowl, which is much pounced. On the top are the Royal Arms and supporters of King James I.; and four arches, forming a crown, rise from the bowl, supporting the orb and cross, which have reeded bands. These Maces resemble in many respects the Mace of the Ward of Cheap, London, described and illustrated at page 340, which however is ten years later in date.

Exhibited by the MAYOR AND CORPORATION OF SUDBURY.

The following Insignia, of which the particulars have been kindly furnished by George Brindley Acworth, Esq., of Rochester, were contributed by the Corporation of that ancient City:—

A SILVER GILT MACE, 3 feet 6 inches long; with a square head, surmounted by a crown; on the head, about 6 inches across, the four royal badges are placed on the sides, with the Arms of Charles I., and the initials C. R. under the crown. The stem has a boss, near the end, 3 inches across, on which, within a circle, is inscribed, "This Mace was made for the City of Rochester in the year 1661 John Nabb being then Mayor."

The SILVER OAR of the Water-Bailiff. The whole length is 3 feet 3¼ inches; the extreme width of blade 5 inches. On one side are the four royal badges under crowns, gilt; on the other are the Royal Arms, gilt, under a crown, Quarterly, 1, England impaling Scotland; 2, France; 3, Ireland; 4, England and Scotland, with an escutcheon of pretence for Hanover; the lion and unicorn as supporters, and the mottoes, "Honi soit qui mal y pense," and "Dieu et mon Droit." The stem is formed in three unequal compartments by moulded collars, and terminates in a round boss. On the handle is inscribed, "Benjamin Graydon Esq. Mayor 1748."—See *Illustration.*

TWO SILVER MACES, each 2 feet in length, similar in pattern to the Mace of 1661, but much smaller in proportion. On each there is inscribed, "James Hulkes, Esqre Mayor 1767." "Fuller White Fecit."

The Corporation is governed, under a Charter of Charles I., by a Mayor, Recorder, eleven Aldermen, twelve Common Councilmen, Town Clerk, two Chamberlains, a Water Bailiff, Serjeants, &c. The Mayor and Aldermen regulate the management of the Oyster-fisheries in the Medway. The Mace of the Corporation of Boston was a Silver Gilt Oar, of the time of Queen Elizabeth, having her arms and initials, with other coats of arms; this Oar was sold in 1832 by the Town-council, and it afterwards came into the possession of Earl Brownlow.—The municipal boast of Southampton is its large Silver Oar, borne before the chief magistrate, in token of the Admiralty rights of the Port, of which the Mayor is Admiral.—And at Colchester, in addition to very fine and large Maces, and a Silver Oyster, the symbol of the Water-Bailiff's authority is a Silver Oar.

Exhibited by the MAYOR AND CORPORATION OF ROCHESTER.

The MACE of the Borough of GRAVESEND, time of Queen Anne. This is a very large and ponderous Mace, being 4 feet 9½ inches long, and weighing 14 lb. 2 oz. It is Silver Gilt; on the cup-shaped bowl, 7 inches in diameter, are the four royal badges, fleur-de-lys, rose, thistle, and harp, crowned, between as many female therms. Above the cresting of crosses-patée and fleurs-de-lys, unusually large, is a crown of four arches, surmounted by the orb and cross. On the head of the bowl are embossed the Royal Arms, on a raised cushion, with the initials, in ornamental capitals, A. R., *Anna Regina*, repeated in front of the bowl, on which is also the Crest of the Corporation, a gateway-tower charged with a lion rampant, the initials, in ornamental capitals, G. M., for *Gravesend Mace*, and on a drapery panel the inscription, "Stephen Allen Gen^{t} MAYOR 1709." The head of the Mace, of which part, when unscrewed, forms a drinking-cup, is united by four female therms and lions' heads to the stem, which is a double baluster, with acanthus leaf enrichments, the middle (4½ inches in diameter), upper, and lower collars having repoussé work. The large cup-shaped pommel, chased with oak leaves and terminating in an acorn, has in front the Arms of the Corporation, which are those of the Portreve, 5 Elizabeth, and since confirmed, and thus described in the Heralds' *Visitation for Kent*, 1619: "Vert a Boat with one Mast Or, a Sail furled *proper*, rowed by five rowers hooded and cloaked, with oars and anchor *Sable*, steered by a Porcupine *Azure*, chained and quilled of the third." In the Charter it was ordained that two Serjeants at Mace and Ministers of the Court of Record should "attend upon the Mayor, and that two golden or Silver Maces with the arms of us, our heirs, or successors, graven and wrought thereon, shall be carried or borne before the Mayor by the Serjeants." The present Mace is, therefore, the successor of those made in the reign of Charles I., who granted a Charter in 1632. The Borough is now governed by a Mayor, six Aldermen, fifteen Councillors, a High Steward, a Recorder, and Town Clerk, &c.

Exhibited by the MAYOR AND CORPORATION OF GRAVESEND.

A large hemispherical JUG, or Bowl and Cover, in polished STEATITE, 7 inches high, 5½ inches in diameter. It is mounted in Silver, and enamelled; the foot, stem, and cover, are covered with scroll work in corded filigree, with green, blue, and purple *cloisons* in enamel, and with rows of beads in white enamel. On the top of the cover is an onyx, of octagon shape, and mounted in silver filigree. The style is Oriental, Armenian or Persian.

A Pair of Old JAPANESE BEAKERS, in porcelain, on a dark blue ground, with a raised pattern of flowers and foliage in white; each Vessel is mounted in ormolu scroll work, time of Louis Quatorze; 8½ inches high, 8 inches diameter.

Exhibited by THOMAS GODFREY SAMBROOKE.

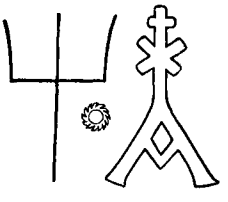
A small white DELFT BOTTLE, or Jug, with a narrow neck, and one handle; on the front is inscribed in blue,—SACK 1648. Height 5 inches.

A similar BOTTLE, or Jug, inscribed—WHIT, 1649; height 6 inches. "Whit" means, no doubt, White, and relates to the White Wine, not the Whitsuntide Ale, as considered by some writers (A. W. F.). The ancient Bills of Fare distinguish Sack from White Wine, although some critics hold that under the former are included Sherry, Canary, and Malaga. Among the items of expense for the entertainment of the Duke of Norfolk and several persons of rank by William Muigay, the Mayor of Norwich, in 1561, are found, "2 gallons of white wine and claret, 2s.";—"one quart of sack, 9 d.";—"1 quart of malmsey, 5 d.";—"one quart of bustard, 3 d.";—"1 quart of muscadine, 6 d.". In FLORIO'S *First Fruits*, 1578, we find, "Claret wine, red and white, is sold for five-pence the quart, and sack for six-pence; muscadel and malmsey for eight."

A PUZZLE CUP, WHITE DELFT, of Chalice form, 10 inches high; the rim is surmounted by a band of open work; from the centre of the bowl projects upwards a hollow spike, over which fits an ornamented piece of pottery to enable a person to drink, which can only be effected by closing two small holes in the stem. On the side are the Arms of the Drapers' Company, and I. W. 1674.

TWO small Octagonal PLATES, of WHITE DELFT, 8 inches across; originally part of a set of twelve, with arabesque ornaments enclosing mottoes, all painted in blue. One of these is,—"1. *What is a mery man?*" the other is,—"6. *Al mery ment goos doune.*" All the above specimens of Delft are of English work, probably made at Lambeth.

TWO SQUARE TRENCHERS, of Venetian enamel on copper, 7 inches square. The edges, slightly turned up, are green, and both sides of Trenchers are blue with gold ornaments, the fronts having additional touches of red, white, and turquois. On the undersides are circular wreaths, enclosing in one case a merchant's mark, painted in white, accompanied by a trident. The other Trencher has only a merchant's mark. XVIth Century.—See *Illustrations.*



A BOWL and COVER, of RHODIAN Earthenware, 8¾ inches high, 7½ inches wide; the ground is white, enamelled with cypresses, tulips, roses, and marigolds, in bright blue, red, and green.

A DELFT TANKARD, 8½ inches high, 4½ inches diameter; mounted in Silver Gilt, for the collar, foot, and cover; the body is globular in form, having convex flutings, straight neck, round which are six busts of emperors under a continued arcade supported on twisted columns. The silver mounting is in repoussé work of fruits. The purchase has a winged mermaid; and on the three square mountings are respectively inscribed the initials,—$\text{I}\overset{\text{A}}{.}\text{R}$; and $\overset{\text{A}}{\text{W}}\overset{\text{H}}{\text{B}}$; and $\text{I}\overset{\text{B}}{.}\text{A}$. The plate mark is the roman capital G, for the year 1584, with lion passant, leopard's head, and maker's initial B.

A BULB-SHAPED BOTTLE, of the same ware, with a long neck, in the centre of which is a circular fillet, white ground, painted in tulips and roses, in conjunction with oval medallions of foliated scroll-work. On the neck are fluted ornaments painted. In the enamel colours the beautiful buff tint is very conspicuous; the other colours are blue and green; the ornaments are defined by black outlines. XVIth Century. Height 16 inches; diameter across the bulb 8 inches.

A similar BOTTLE, in size, but of different pattern, being painted on white ground with sprigs of roses, and vertical pines, or cypress trees, in green enamel, with buff, green, and blue tints.

A large cylindrical MUG, or BEAKER, 9¾ inches high, diameter 6 inches; square projecting handle. The body is painted, on a white ground, with very brilliant designs, of tall cypress trees, and palm leaves placed obliquely, in bright blue, red, and green tints.

Exhibited by AUGUSTUS WOLLASTON FRANKS, M.A., F.S.A.

TWO JAPANESE BIRD CAGES, curiously formed in cane; excellent specimens of the workmanship of the ingenious natives of Japan.

Exhibited by RICHARD BIRKETT, *Master*, 1861.

A COLLAR, composed of Monkeys' Teeth, worn by the Indians of Peru upon going into battle.

Exhibited by ROBERT MORSON.

A SEAL of the Commonwealth.—APPOINTMENT of Marshal Ney by Napoleon Buonaparte.

Exhibited by CHARLES REED, M.P., F.S.A.

A VIEW of the IRON BRIDGE proposed to be made over the Golden Horn, at Constantinople, designed by the Exhibitor.

Exhibited by THOMAS PAGE, C.E.

A PAIR of Louis Seize CANDLESTICKS.—Three PULCINELLE.

Exhibited by J. K. WEDDERBURN.

ORIGINAL ADDRESS from the President and Fellows of the Royal Academy to Queen Charlotte, signed by all the Members.

Exhibited by EDWARD BASIL JUPP, F.S.A.

AN ORNAMENTAL WROUGHT IRON PANEL. This very fine specimen of design and workmanship is noticed at page 12, where reference is made to an Illustration, which however was not then ready. This is now given, and the description as well. It belonged to a house

in Lincoln's Inn Fields, No. 45, where there was much more of the same excellent character, and the date is late XVIIth Century work, and of a style much employed by Sir Christopher Wren, and Architects of his time.—See *Illustration.*

The Panel is 4 feet 11 inches in length, and 3 feet 1 inch in height, with scrolls and foliage, and in the centre a shield of arms, viz., three martlets, two and one, in chief two mullets of six points; below is a domestic cock. Without knowing the tinctures, the Arms cannot be ascribed, but probably they are those of the person who erected the house whence the Panel was taken. The wood-cut, by Mr. John Sachs, is from a drawing by Mr. Charles Baily, whose tasteful pencil has furnished so many illustrations for the Catalogue.

Exhibited by JOHN WALKER BAILY, *Member.*

A PAIR of very beautiful VASES, executed in Agate Alabaster by Messrs. Collins and Green.

Exhibited by DANIEL GREEN, JUN., *Member.*

VELLUM BOOK, and WARRANT BOOK of the Honorable Artillery Company of London, with Autographs of Distinguished and Illustrious Personages, among them that of Prince Rupert. —THREE GRENADIER or MONTERO CAPS.—The STAFF of the Drum-Major.

Exhibited by the HONORABLE ARTILLERY COMPANY.

A STICK, made of compressed slips of paper from French Newspapers, by a Private Soldier in the Arsenal at Havre-de-Grace.

Exhibited by CHARLES LARKING FRANCIS.

A CASE, containing a fine Collection of LIGHT PINK CORAL, carved in a variety of beautiful personal ornaments.

Exhibited by GEORGE PHILLIPS.

The Private or Universal TELEGRAPH APPARATUS and the Automaton Printing Telegraph.

Exhibited by PROFESSOR WHEATSTONE.

Several specimens of ALUMINIUM were exhibited, and attracted much notice. Among them, an INGOT, showing the metal as it is obtained in the manufacture.—An INGOT rolled into sheets, for use in the application to any purpose for which the thin metal is required. ALUMINIUM is beaten out into sheets for gilding.—Specimen of SILVER plating on Aluminium. —A figure of a BISON, cast and worked in Aluminium.—A HELMET, after a design by Benvenuto Cellini, cast and worked in Aluminium a very fine specimen of Art.

Exhibited by JOHN BELL.

The following articles were excellent imitations of Etruscan Vessels, executed by Messrs. Battam and Son:—

An AMPHORA, 25 inches high; it has upon it a representation of Orestes, accompanied by his friend Pylades, at the Tomb of Agamemnon, to whose manes Orestes offers up his "crisped locks," vowing to avenge his murdered father's death upon his own mother Clytemnestra. Æschylus devoted three of his great tragedies to the story of this ill-fated family, viz., the *Agamemnon*, the *Choephoræ*, and the *Eumenides*.

Two CRATERS, each 15 inches in diameter. The ancient Greeks and Romans seldom drank their wine pure, believing such a custom to be barbarous; accordingly it was mixed with water in a large vessel called a *crater*, from which the cups for the guests were supplied by the *cyathus*, a single-handled cup, the fluid being first transferred to a wine-jug, or *Œnochæ*.

TWO VESSELS of the ŒNOCHOÆ class, one with the head of a negro, 11 inches high. The Greek word signifies a "wine-pourer," its use being to fill the cups with the mixed wine at the *symposia*, or convivial drinking-parties of the ancients. An illustration of this kind of vessel is given in the coloured specimens of Mr. Slade's Collection of Ancient Glass, No. 2, opposite page 376.

An OXYBAPHON, 12 inches high. This vessel is very like a bell reversed, on a flat foot, and having two handles. It was chiefly used in Magna Grecia, and was sometimes adorned with paintings.

TWO VESSELS of the class called HYDRIA, one 17 inches, the other 11 inches. They derive their name from the Greek word for water, and therefore are properly *water-jars*; they are the vessels alluded to in Scripture, at the miracle of turning the water into wine, under the

name of "water-pots of stone . . . . . containing two or three firkins a-piece" (*St. John* ii. 6). The same word *hydria* is used for the "water-pot" brought by the woman of Samaria to draw water at Jacob's Well (*St. John* iv. 28). The vessel always had two handles, and sometimes two more of smaller size, and was in shape like an urn, and frequently decorated with paintings. It is distinguished, by the flat foot, enabling it to stand by itself, from the Amphora, which nearly always had a pointed base, by which it was stuck in a hole.

Exhibited by MESSRS. BATTAM AND SON.

Several Contributions were sent, of great merit, but as they consisted entirely of modern inventions, they can only be briefly classed together. Among them were some excellent Photographs, Stereoscopes, Microscopes, Instruments, and various inventions, exhibited by the late Mr. George Knight, Member, Mr. Francis Bedford, Messrs. Claudet, Messrs. Elliott, Mr. Thurstan Thompson, Messrs. Lock and Wheatfield, Mr. Farquhar Matheson, M.P., Messrs. Leland and Powell, Messrs. Negretti and Zambra, Messrs. Lobb, &c. Although the various objects excited much curiosity and afforded entertainment, the description of them does not fall within the scope of this work.

Although the following article was not in the Exhibition, yet, as having reference to it, and the Badge being a relic of the Company's former State Processions by water, it is here inserted as a fitting close to a description of the wonderful assemblage of rare, costly, and admirable specimens of Ancient and Modern Art, the like of which had not till then been collected, and of which the memory will be long cherished.

An ANCIENT BADGE, formerly worn by the Company's Bargemaster, in SILVER GILT, being the Arms and Crest of the Company, inserted in ebony ground, and mounted in carved oak, to form a SNUFF-BOX, having within the lid the following inscription: "To the Worshipful Company of Ironmongers this snuff-box, having on its cover the silver badge formerly worn by their bargemaster, is respectfully presented by the Senior Warden, John Walker Baily, in order to commemorate the Conversazione and Fine Art Exhibition given by the Company in their Hall, May 8th, 9th, 10th, & 11th, 1861, under the management of the following Members of the Court: Richard Birkett, Master, J. W. Baily, Senior Warden, C. C. Luckombe, Junior Warden, Sir Chas Price, Bart, Thomas Howard, John Nicholl, George Knight, John Birkett, Apsley Pellatt, S. W. Silver, Charles Baily."

Much of the success of the splendid Exhibition was due to the taste and untiring energy of the Senior Warden (in addition to his responsibility) and members of his family.

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